

Title: Acoustic Guitar Practice and Acousticity:  
Establishing Modalities of Creative Practice.

Volume 2: Composition Portfolio

Rod Sinclair: submitted in fulfillment of the degree of PhD.

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## **Composition portfolio**

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**Concert score:**  
**Lydian Dance**

A composition for acoustic guitars, flute,  
double-bass and percussion.

Composed and arranged by Rod Sinclair





3

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

$G^{\#}mi^7$   $G^{\#7sus7}$   $C^{\#}mi^7$   $A^{\#}mi^{11}$   $F^{\#}mi^7$   $B^9$   $Bmi^7$   $Bm^{11}/E$   $D/E$   $E$

$G^{\#}mi^7$   $G^{\#7sus7}$   $C^{\#}mi^7$   $A^{\#}mi^{11}$   $F^{\#}mi^7$   $B^9$   $Bmi^7$   $Bm^{11}/E$   $D/E$   $E$

Detailed description: This is a musical score for a 6-piece band. The score is written for six staves. The first staff is for Flute (Fl.), the second and third are for Guitar (Guit.), the fourth is for Double Bass (Db.), and the fifth is for Percussion (Perc.). The key signature is three sharps (F#, C#, G#). The Flute part has a measure rest. The first Guitar part has a melodic line with triplets and slurs. The second and third Guitar parts have measure rests. The Double Bass part has a bass line. The Percussion part has a measure rest. Chord symbols are written above the second and third Guitar staves.

9 **B**

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

AMA7 C#mi11 G#mi7+5 Ama7(#11) C#mi7

**B**

13

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A#m11 F#m7 B7 G#m11 Bm11/E D/E E

A#m11 F#m7 B7 G#m11 Bm11/E D/E E

G#m11 Bm11/E D/E E

**C**

17

Fl.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

3

3

A<sup>ma</sup>13 A<sup>6</sup> G<sup>#</sup>mi7(5) B/F<sup>#</sup> Bmi<sup>13</sup> D<sup>9</sup>#11 C<sup>#</sup>7sus

A<sup>ma</sup>13 A<sup>6</sup> G<sup>#</sup>mi7(5) B/F<sup>#</sup> Bmi<sup>13</sup> D<sup>9</sup>#11 C<sup>#</sup>7sus+



This musical score is for the instrumental track "The Sound of Silence" by Simon & Garfunkel. It is arranged for a band consisting of Flute (Fl.), Guitar (Guit.), Double Bass (Db.), and Percussion (Perc.). The score is written in the key of D major (two sharps) and 4/4 time. It begins with a rehearsal mark 21. The Flute part features a melodic line with a triplet of eighth notes and a long, sustained note. The Guitar part includes a lead line with a triplet and a rhythm line with various chords and melodic fragments. The Double Bass part provides a steady bass line. The Percussion part is marked with a double bar line, indicating it is not played in this section. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Chord symbols like C<sup>9</sup>(#11), F<sup>#</sup>mi<sup>11</sup>, B<sup>7</sup>, G<sup>#</sup>mi<sup>11</sup>, Bm<sup>11</sup>/E, D/E, and E are provided for the guitar. The score is presented in a clean, professional layout with clear notation and a white background.

25 **D**

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Guit.

AMA7 Arpeggios - play freely C#mi11 B/A G#mi7+5 G#7sus C#mi7

AMA7 Arpeggios - play freely C#mi11 B/A G#mi7+5 G#7sus C#mi7

Guit.

**D**

Db.

Perc.



29

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A#mi11 B Bm11/E D/E

A#mi11 B Bm11/E D/E

A#mi11 Bm7

Bmi7 Bm11/E D/E E

33

E

Fl.



Guit.



Guit.



Guit.

A<sup>MA</sup>7 Arpeggios - play freely      C<sup>#</sup>mi<sup>11</sup>      G<sup>#</sup>mi<sup>7</sup>      A<sup>ma</sup>7(<sup>#</sup>11)      C<sup>#</sup>mi<sup>7</sup>



Guit.

A<sup>MA</sup>7 Arpeggios - play freely      C<sup>#</sup>mi<sup>11</sup>      G<sup>#</sup>mi<sup>7</sup>      A<sup>ma</sup>7(<sup>#</sup>11)      C<sup>#</sup>mi<sup>7</sup>



Guit.



Db.

E



Perc.



37

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A#mi11 F#mi7 B7 G#mi+5 Bmi/E D/E E



41 **F**

Fl.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

**F**

Chords: A<sup>ma</sup>13, A<sup>6</sup>, G<sup>#</sup>mi+5, B/F<sup>#</sup>, Bmi<sup>13</sup>, D<sup>9</sup>(<sup>#</sup>11), C<sup>#</sup>7<sup>sus</sup>

45

Fl.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

**G**

**G**

$C7\#9$   $F\#mi^{11}$   $B^9$   $Ama7(\#11)$   $Ama7(\#11)$   $G\#ma7(\#11)$

$C7\#9$   $F\#mi^{11}$   $B^9$   $Ama7(\#11)$   $Ama7(\#11)$   $G\#ma7(\#11)$

$F\#mi^{11}$   $B^9$  **G**

49

Fl.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

*Dma7* *F#mi6/C#* *B9* *B9/F#* *C#m11* *B7* *Ama13* *G#7(#5b9)*

*mf* *mf* *f* *mf*

*Dma7* *F#mi6/C#* *B9* *B9/F#* *C#m11* *B7* *Ama13* *G#7(#5b9)*

*mf* *mf* *f* *mf*

The musical score for measures 49-52 is written for a band. The key signature is D major (two sharps). The score includes staves for Flute (Fl.), Guitar (Guit.), Double Bass (Db.), and Percussion (Perc.). The guitar parts are the most active, featuring complex chord voicings and melodic lines. The chords are: Dma7, F#mi6/C#, B9, B9/F#, C#m11, B7, Ama13, and G#7(#5b9). The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The flute part is mostly rests. The double bass and percussion parts are also mostly rests.



53

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

H

H

B<sup>11</sup>/F<sup>#</sup> B<sup>9</sup>sus<sup>4</sup> Esus(add<sup>9</sup>)/F<sup>#</sup> A<sup>MA</sup>7 C<sup>#</sup>mi<sup>11</sup> G<sup>#</sup>mi<sup>7+5</sup>

58

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

*G<sup>#</sup>7sus<sup>7</sup> C<sup>#</sup>mi<sup>7</sup> A<sup>#</sup>mi<sup>11</sup> B<sup>#</sup>mi<sup>7</sup> Gma<sup>7</sup> E<sup>7</sup> D/E E<sup>9</sup>*

*G<sup>#</sup>7sus<sup>7</sup> C<sup>#</sup>mi<sup>7</sup> A<sup>#</sup>mi<sup>11</sup> B<sup>#</sup>mi<sup>7</sup> Gma<sup>7</sup>(+5) E<sup>7</sup> D/E E<sup>9</sup>*

*mp mf*

*mp mf*

63 **I**

Fl.

Flute staff with a melodic line in treble clef, key of D major. It features several triplet markings (3) and slurs. The staff is labeled 'Fl.'.

Guit.

Guitar staff with a sustained chord in treble clef, key of D major. The staff is labeled 'Guit.'.

Guit.

Guitar staff with a sustained chord in treble clef, key of D major. The staff is labeled 'Guit.'.

Guit.

Ama13 A6 G#mi+5 B/F# Bmi13 D9#11 C#7sus

mp

Guitar staff with a melodic line in treble clef, key of D major. It includes chords: Ama13, A6, G#mi+5, B/F#, Bmi13, D9#11, and C#7sus. The staff is labeled 'Guit.'.

Guit.

Ama13 A6 G#mi+5 B/F# Bmi13 D9#11 C#7sus

mp

Guitar staff with a melodic line in treble clef, key of D major. It includes chords: Ama13, A6, G#mi+5, B/F#, Bmi13, D9#11, and C#7sus. The staff is labeled 'Guit.'.

Guit.

**I**

Guitar staff with a sustained chord in treble clef, key of D major. The staff is labeled 'Guit.'.

Db.

Double Bass staff with a melodic line in bass clef, key of D major. The staff is labeled 'Db.'.

Perc.

Percussion staff with a drum line in bass clef, key of D major. The staff is labeled 'Perc.'.



67

Fl.  **J** Fute solo

Guit. 

Guit. 

Guit.  A#mi11 F#mi11 B7 AMA7 C#mi11 G#mi7

Guit.  A#mi11 F#mi11 B7 AMA7 C#mi11 G#mi7

Guit. 

Db.  F#mi11 B7 **J**

Perc. 

Arpeggios - play freely

72

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A<sup>ma</sup>7(#11) C<sup>#mi</sup>7 A<sup>#mi</sup>11 F<sup>#mi</sup>7 B<sup>7</sup> G<sup>ma</sup>9 Bm<sup>11</sup>/E D/E E

A<sup>ma</sup>7(#11) C<sup>#mi</sup>7 A<sup>#mi</sup>11 F<sup>#mi</sup>7 B<sup>7</sup> G<sup>ma</sup>9 Bm<sup>11</sup>/E D/E E

Detailed description: This musical score page shows measures 72 through 76. The instruments are Flute (Fl.), five Guitars (Guit.), Double Bass (Db.), and Percussion (Perc.). Measures 72-75 contain whole rests for the Flute, all five Guitars, and the Percussion. The Double Bass has a continuous melodic line consisting of eighth and quarter notes. Measure 76 contains whole rests for all instruments. Chord symbols are written above the fourth and fifth guitar staves for measures 72-75: A<sup>ma</sup>7(#11), C<sup>#mi</sup>7, A<sup>#mi</sup>11, F<sup>#mi</sup>7, B<sup>7</sup>, G<sup>ma</sup>9, Bm<sup>11</sup>/E, D/E, and E.

77

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A<sup>MA</sup>7 C<sup>#</sup>mi<sup>11</sup> G<sup>#</sup>mi<sup>7</sup> A<sup>ma</sup>7(11) C<sup>#</sup>mi<sup>7</sup>



81

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> G<sup>#</sup>mi<sup>11</sup> Bm<sup>11</sup>/E D/E E

D/E E

The musical score for measures 81-84 is written for a band. The key signature is three sharps (F#, C#, G#). The Flute (Fl.) and the first two Guitars (Guit.) have whole rests in all measures. The third Guitar (Guit.) has a melodic line with chords A<sup>#</sup>mi<sup>11</sup>, F<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>, G<sup>#</sup>mi<sup>11</sup>, Bm<sup>11</sup>/E, D/E, and E. The fourth Guitar (Guit.) has a rhythmic accompaniment. The Double Bass (Db.) has a walking bass line. The Percussion (Perc.) has a simple drum pattern.

85

Fl.

Guit. Guitar solo

Guit.

Guit.  $A^{MA7}$   $C^\sharp mi^{11}$   $G^\sharp mi^7$   $A^{ma7(\sharp 11)}$   $C^\sharp mi^7$

Guit.  $A^{MA7}$   $C^\sharp mi^{11}$   $G^\sharp mi^7$   $A^{ma7(\sharp 11)}$   $C^\sharp mi^7$

Guit.

Guit. Guitar solo

Db.

Perc.

The musical score for measures 85-88 is as follows:

- Flute (Fl.):** Four measures of whole rests.
- Guitar 1 (Guit.):** Four measures of whole rests. A "Guitar solo" box is placed above the first two measures.
- Guitar 2 (Guit.):** Four measures of whole rests.
- Guitar 3 (Guit.):** Four measures of whole rests. Chord markings are placed above the staff:  $A^{MA7}$  (measures 85-86),  $C^\sharp mi^{11}$  (measures 86-87),  $G^\sharp mi^7$  (measures 87-88),  $A^{ma7(\sharp 11)}$  (measure 89), and  $C^\sharp mi^7$  (measure 90).
- Guitar 4 (Guit.):** Four measures of whole rests. Chord markings are placed above the staff:  $A^{MA7}$  (measures 85-86),  $C^\sharp mi^{11}$  (measures 86-87),  $G^\sharp mi^7$  (measures 87-88),  $A^{ma7(\sharp 11)}$  (measure 89), and  $C^\sharp mi^7$  (measure 90).
- Guitar 5 (Guit.):** Four measures of whole rests.
- Double Bass (Db.):** A melodic line consisting of eighth and quarter notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, 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E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-

89

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> G<sup>ma9</sup> Bm<sup>11</sup>/E D/E E A<sup>MA7</sup>

A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup> G<sup>ma9</sup> Bm<sup>11</sup>/E D/E E

Detailed description: This is a musical score for measures 89 through 93. The score is written for a band consisting of a Flute (Fl.), five Guitars (Guit.), a Double Bass (Db.), and Percussion (Perc.). The key signature is three sharps (F#, C#, G#). The Flute part has whole rests in measures 89-91 and a short melodic phrase in measures 92-93. The five Guitars have whole rests in measures 89-91. In measures 92 and 93, they play a series of chords: A<sup>#</sup>mi<sup>11</sup>, F<sup>#</sup>mi<sup>7</sup>, B<sup>7</sup>, G<sup>ma9</sup>, Bm<sup>11</sup>/E, D/E, E, and A<sup>MA7</sup>. The Double Bass part plays a continuous eighth-note line throughout the measures. The Percussion part is empty.

94

Fl.

Guit.

Guit.

Guit.

C<sup>#</sup>mi<sup>11</sup> G<sup>#</sup>mi<sup>7</sup> A<sup>ma</sup>7(11) C<sup>#</sup>mi<sup>7</sup> A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup> B<sup>7</sup>

Guit.

Guit.

Db.

Perc.

Detailed description of the musical score: The score is for measures 94-98. The Flute part starts with a melodic phrase in measure 94, followed by a rest in measure 95, and then continues with eighth and sixteenth notes. The five Guitars have different parts: the 1st and 2nd guitars have rests; the 3rd guitar has a lead line with eighth and sixteenth notes; the 4th guitar has a lead line with eighth and sixteenth notes; the 5th guitar has a rhythm line with eighth and sixteenth notes. The Double Bass part has a walking bass line with eighth and sixteenth notes. The Percussion part has a simple drum pattern with eighth and sixteenth notes. Chord symbols are written above the 4th guitar staff: C#mi11, G#mi7, Ama7(11), C#mi7, A#mi11, F#mi7, and B7.

99

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

Chords:  $Ama7(\sharp 11)$ ,  $G\sharp mi^{11}$ ,  $Bm^{11}/E$ ,  $D/E$ ,  $E$ ,  $G\sharp ma7(\sharp 11)$

Techniques: *pliss*, triplets (3), slurs



103

Fl.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

*gliss.*

Dma7 C#(b13) B<sup>9</sup> B<sup>9</sup>/F# C#m<sup>11</sup> B<sup>9</sup>

Dma7 C#(b13) B<sup>9</sup> B<sup>9</sup>/F# C#m<sup>11</sup> B<sup>9</sup>

Dma7 C#(b13) B<sup>9</sup> B<sup>9</sup>/F# C#m<sup>11</sup> B<sup>9</sup>



106

Fl.

B<sup>11</sup> E<sup>6</sup>sus<sup>4</sup> Flute cadenza

Guit.

Ama<sup>13</sup> G<sup>#7</sup>(<sup>#5</sup>b<sup>9</sup>) B<sup>11</sup> Ema(<sup>6</sup>/<sub>9</sub>)

Guit.

Ama<sup>13</sup> G<sup>#7</sup>(<sup>#5</sup>b<sup>9</sup>) B<sup>11</sup> Ema(<sup>6</sup>/<sub>9</sub>) Harmonics

Guit.

Ama<sup>13</sup> G<sup>#7</sup>(<sup>#5</sup>b<sup>9</sup>) B<sup>11</sup> Ema(<sup>6</sup>/<sub>9</sub>)

Guit.

Ema(<sup>6</sup>/<sub>9</sub>)

Db.

Perc.

109

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

Bass perc solo interpret freely

The musical score for measures 109-112 is as follows:

- Fl.**: Treble clef, key of D major (F# C# G#). Measures 109-112: Sustained chord (F#4, C#5, G#5).
- Guit. (5 staves)**: Treble clef, key of D major. Measures 109-112: Sustained chord (F#4, C#5, G#5).
- Db.**: Bass clef, key of D major. Measures 109-112: Melodic line: D2 (half), E2 (quarter), F#2 (quarter), G2 (half), A2 (half), B2 (quarter), C#3 (quarter), D3 (half), E3 (half), F#3 (quarter), G3 (quarter), A3 (half), B3 (half), C#4 (quarter), D4 (half).
- Perc.**: Single hit in measure 109, then sustained chord in measures 110-112.

113

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

The musical score for measures 113-115 is as follows:

- Measure 113:** Flute, Guitars, and Percussion are silent. Double Bass plays a quarter note G2, followed by an eighth note G2 and an eighth note A2.
- Measure 114:** Flute, Guitars, and Percussion are silent. Double Bass plays a quarter note B1, followed by an eighth note B1 and an eighth note C2.
- Measure 115:** All instruments (Flute, Guitars, Double Bass, and Percussion) play a half note G2, with a crescendo hairpin indicating a gradual increase in volume.

116

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

Perc. Fill

The musical score is written for measures 116, 117, and 118. The key signature is three sharps (F#, C#, G#). The Flute (Fl.) part has a treble clef and a key signature of three sharps. The Guitar (Guit.) parts have treble clefs and a key signature of three sharps. The Double Bass (Db.) part has a bass clef and a key signature of three sharps. The Percussion (Perc.) part has a single line with a key signature of three sharps. The score includes a 'Perc. Fill' box in measure 119.



119 **K**

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

Arpeggios - play freely

$C\sharp mi^{11}$  B/A  $G\sharp mi^{7+5}$   $G\sharp^{7sus4}$   $C\sharp mi^7$

**K**



123

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup> Bmi<sup>7</sup> Bm<sup>11</sup>/E E D/E

A<sup>#</sup>mi<sup>11</sup> B<sup>#</sup>mi<sup>7</sup> Bmi<sup>7</sup> Bm<sup>11</sup>/E E D/E

127 **L**

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

Arpeggios - play freely

$C\sharp mi^{11}$

$G\sharp mi^7+5$

$Ama^7(\sharp 11)$

$C\sharp mi^7$

**L**

The musical score is written for measures 127 through 130. The key signature has three sharps (F#, C#, G#). The Flute (Fl.) and first Guitar (Guit.) parts feature a melodic line with triplet patterns, indicated by '3' over groups of notes. The second and third Guitar parts are marked 'Arpeggios - play freely' and include chord symbols:  $C\sharp mi^{11}$ ,  $G\sharp mi^7+5$ ,  $Ama^7(\sharp 11)$ , and  $C\sharp mi^7$ . The Double Bass (Db.) part begins with a box containing 'L' in measure 127. The Percussion (Perc.) part is marked with a double bar line at the start of measure 127.

131

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup> G<sup>#</sup>7(b9) E<sup>7</sup> D/E E

A<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup>

D/E E

Detailed description of the musical score: The score is for page 33, measures 131-134. It features seven staves: Flute (Fl.), five Guitars (Guit.), Double Bass (Db.), and Percussion (Perc.). The key signature is two sharps (F# and C#).  
- Measure 131: Flute and Guitar 1 play a melodic line starting with a triplet of eighth notes (F#, G#, A) followed by a half note (B). Guitar 2 and 3 play a similar triplet. Guitar 4 and 5 are silent. Double Bass plays a bass line. Percussion is marked with a double bar line.  
- Measure 132: Flute and Guitar 1 continue the melodic line. Guitar 2 and 3 continue their triplet. Guitar 4 and 5 are silent. Double Bass continues the bass line. Percussion is silent.  
- Measure 133: Guitar 1 plays a solo with a series of chords: A<sup>#</sup>mi<sup>11</sup>, F<sup>#</sup>mi<sup>7</sup>, G<sup>#</sup>7(b9), E<sup>7</sup>, D/E, and E. Guitar 2 and 3 are silent. Guitar 4 and 5 play a similar chord sequence. Double Bass continues the bass line. Percussion is silent.  
- Measure 134: Guitar 1 continues the solo with the same chord sequence. Guitar 2 and 3 are silent. Guitar 4 and 5 continue their chord sequence. Double Bass continues the bass line. Percussion is silent.



135 **M**

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

**M**

Am13 A6 G#mi+5 B/F# Bmi13 D9#11 C#7sus

Am13 A6 G#mi+5 B/F# Bmi13 D9#11 C#7sus



139

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

N

N

C7#9 F#mi7 B9 Ama7(#11) G#ma7(#11)

C7#9 F#mi7 B9 Ama7(#11)

143

Fl.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

Dma7 C#(b13) B<sup>9</sup> F#mi<sup>6</sup> C#m<sup>11</sup> B<sup>7</sup> Ama13 G#7(#5b9)

Dma7 C#(b13) B<sup>9</sup> F#mi<sup>6</sup> C#m<sup>11</sup> B<sup>7</sup> Ama13 G#7(#5b9)

Measures 143-146. The score includes staves for Flute, Guitar (three parts), Double Bass, and Percussion. The key signature is D major (two sharps). The flute and guitar parts feature eighth-note patterns with triplets. The guitar parts include chord diagrams for Dma7, C#(b13), B<sup>9</sup>, F#mi<sup>6</sup>, C#m<sup>11</sup>, B<sup>7</sup>, Ama13, and G#7(#5b9). The double bass part has a simple eighth-note line. The percussion part is marked with a double bar line.

147

Fl.

Guit.

Guit.

Guit.

Guit.

Guit.

Db.

Perc.

$F^{\#}mi^7$  A  $A^6$   $B^9sus^4$

$B^{11}/F^{\#}$   $B^9sus^4$   $F^{\#}mi^7$  A  $A^6$   $B^9sus^4$

$B^{11}/F^{\#}$   $B^9sus^4$   $F^{\#}mi^7$  A



150

Fl. Flute Cadenza Fine

Guit.

Guit.  $F\sharp mi^7$  A  $B^{\sharp 11}$   $A ma^{13}$

Guit.  $F\sharp mi^7$  A  $B^{\sharp 11}$   $A ma^{13}$

Guit.  $F\sharp mi^7$  A  $B^{\sharp 11}$   $A ma^{13}$

Guit.

Db.

Perc.

The musical score is written for a band. The Flute part begins at measure 150 with a cadenza, indicated by a box labeled 'Flute Cadenza', and ends with a 'Fine' marking. The five Guitar parts play a complex harmonic progression. The first three Guitars have specific chord voicings labeled:  $F\sharp mi^7$ , A,  $B^{\sharp 11}$ , and  $A ma^{13}$ . The Double Bass part plays a rhythmic line, and the Percussion part is marked with a double bar line, indicating a change in the rhythmic pattern.



**Concert score:**  
**For You**

A composition for acoustic guitar, flute,  
string quartet and rhythm section.  
Composed and arranged by Rod Sinclair



6  $A7\sharp 5$   $D7\text{sus}(\flat 9)$   $C^{11}$   $B\flat^{13}\text{sus}$   $B\flat^{13}$

Fl.

Vln I

Vln II *pp*

Vla

Vc.

Str.

Guit.

Db.

Dr.

*pizz.* 3

*pizz.* 3

10 **B**

Fl.

Vln I **B** arco

Vln II arco *ppp*

Vla arco *ppp*

Vc. *p* arco *ppp*

Str. **B**

Guit. *8vb* *Ebm9* *A7* *D7#9(#5)* *G7* *G13b9* *Cm11* *F13b9/c*

Db. *Ebm9* *A7* *D7#9(#5)* *GG13b9* *Cm11* *F13b9/c* *Bb11*

Dr.

>



16

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

$B^b11$   $A^b7$   $Dmi^{11}/G$   $G^7+$   $Fmi^7/A^b$   $B^b7$   $E^bma7$

$A^b7$   $Dmi^{11}/G$   $G^7+$   $Fmi^7/A^b$   $B^b7$   $E^bma7$

Detailed description: This page of a musical score covers measures 16 through 21. The instruments are Flute (Fl.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Strings (Str.), Guitar (Guit.), Double Bass (Db.), and Drums (Dr.). Measures 16-20 are characterized by sustained notes in the upper strings and woodwinds, and a rhythmic pattern in the strings. In measure 21, the Violin I, Violin II, Viola, and Violoncello parts are marked with a piano (p) dynamic. The strings continue their melodic line. The guitar and double bass parts are more active, with the guitar featuring a series of chords and the double bass providing a harmonic foundation. Chord labels are provided for both guitar and double bass parts.

22

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

*mp* *pp* *mp* *pp* *mp* *pp*

$A^bma7$   $Gmi7$   $D^bma7$   $Cmi^{11}$   $F7sus(b9)$   $B^b13$   $B^b7$

$A^bma7$   $Gmi7$   $D^bma7$   $Cmi^{11}$   $F7sus(b9)$   $B^b13$   $B^b7$

26 **C**

Fl.

**C**

Vln I

Vln II

Vla

Vc.

**C**

Str.

Guit.

$E^bma9$   $A7(b9)$   $D7\#9(\#5)$   $G^7$   $G13b9$

$E^bma9$   $A7(b9)$   $D7\#9(\#5)$   $G^7$   $G13b9$

Db.

Dr.







34

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

Dmi<sup>11</sup>/G

G<sup>7+</sup>

Fmi<sup>7</sup>/A<sup>b</sup>

B<sup>b</sup>7

Cmi<sup>11</sup>

Dmi<sup>11</sup>

G<sup>7+</sup>

B<sup>b</sup>7

Cmi<sup>11</sup>



42 **D**

Fl.

**D**

Vln I

Vln II

Vla

Vc.

**D**

Str.

Guit.

Db.

Dr.

Cmi<sup>11</sup> B<sup>b</sup>mi<sup>11</sup> A<sup>b</sup>mi<sup>11</sup> G<sup>b</sup>mi<sup>11</sup> C7(b9)



46

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

A7(#5) D7sus(b9) C11 B<sup>b</sup>13sus B<sup>b</sup>13

A7(#5) D7sus(b9) C11 B<sup>b</sup>13sus

Measures 46-49. The score includes staves for Flute, Violin I, Violin II, Viola, Violoncello, Strings, Guitar, Double Bass, and Drums. The key signature has one sharp (F#). Measure 46 starts with a treble clef and a key signature of one sharp. The Flute part has a melodic line with triplets. The Violin I and II parts have sustained notes. The Viola part has a sustained note. The Violoncello part has a melodic line with triplets. The Strings part has a sustained note. The Guitar part has a sustained note. The Double Bass part has a sustained note. The Drums part has a rhythmic pattern. The key signature changes to one flat (Bb) in measure 48. The Guitar part has a melodic line with triplets. The Double Bass part has a sustained note. The Drums part has a rhythmic pattern. The key signature changes back to one sharp (F#) in measure 49. The Guitar part has a melodic line with triplets. The Double Bass part has a sustained note. The Drums part has a rhythmic pattern.



50 **E**

Fl.

**E**

Vln I

Vln II

Vla

Vc.

**E**

Str.

E<sup>b</sup>ma9 A<sup>7</sup> D7<sup>#</sup>9(#5) G<sup>7</sup> G13<sup>b</sup>9 Cm<sup>11</sup>

Guit.

E<sup>b</sup>ma9 A<sup>7</sup> D7<sup>#</sup>9 G<sup>7</sup> G13<sup>b</sup>9 Cm<sup>11</sup>

Db.

Dr.

55

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

F13b9

Bb11

A<sup>b</sup>7

Dmi11

G<sup>7</sup>+

The musical score for page 13, starting at measure 55, features the following instruments and parts:

- Fl.**: Flute, with a whole rest in each of the five measures.
- Vln I**: Violin I, with a whole rest in each of the five measures.
- Vln II**: Violin II, with a whole rest in each of the five measures.
- Vla**: Viola, with a whole rest in each of the five measures.
- Vc.**: Violoncello, with a whole rest in each of the five measures.
- Str.**: String Ensemble, with a sequence of chords: F13b9, Bb11, Ab7, Dmi11, and G7+.
- Guit.**: Guitar, with a sequence of chords: F13b9, Bb11, Ab7, Dmi11, and G7+.
- Db.**: Double Bass, with a melodic line consisting of eighth and quarter notes.
- Dr.**: Drums, with a rhythmic pattern of eighth and quarter notes.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features ten staves representing different instruments:

- Fl.**: Flute
- Vln I**: Violin I
- Vln II**: Violin II
- Vla**: Viola
- Vc.**: Violoncello
- Str.**: String ensemble
- Guit.**: Guitar
- Db.**: Double Bass
- Dr.**: Drums

The score includes various musical notations such as notes, rests, dynamics (*pp*, *p*), and articulation marks. Chord symbols are provided below the guitar staff, indicating the harmonic progression throughout the piece.

**Chord Symbols:**

- Fmi7/A<sup>b</sup>
- B<sup>b</sup>7 E<sup>b</sup>ma7
- A<sup>b</sup>ma7 Gmi7
- D<sup>b</sup>ma7 Cmi11
- F7(b9)/C
- F7b9



65

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

**F**

**F**

*pp*

*pp*

*pp*

**F**

*B<sup>b</sup>13* *B<sup>b</sup>7* *E<sup>b</sup>ma9* *A7* *D7#9(#5)* *G7* *G13b9*

*B<sup>b</sup>13* *B<sup>b</sup>7* *E<sup>b</sup>ma9* *A7* *D7#9* *G7* *G13b9*



70

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

$Cm^{11}$   $F13b9$   $Bb^{11}$   $A^b7$   $Dmi^{11}$

$Cm^{11}$   $F13b9$   $Bb^{11}$   $A^b7$   $Dmi^{11}$

$A^b7$  pizz.  $Dmi^{11}$

$A^b7$  pizz.  $Dmi^{11}$

75

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

arco

arco

G<sup>7</sup><sub>+</sub>

Fmi<sup>7</sup>/A<sup>b</sup>

B<sup>b</sup>ma<sup>7</sup>

E<sup>b</sup>ma<sup>7</sup>

A<sup>b</sup>ma<sup>7</sup>

Gmi<sup>7</sup>

D<sup>b</sup>ma<sup>7</sup>

Cmi<sup>11</sup>

80

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

**G** Cmi<sup>11</sup> B<sup>b</sup>mi<sup>11</sup>

**G**

**G** Cmi<sup>11</sup> B<sup>b</sup>mi<sup>11</sup>

B<sup>6</sup> B<sup>o</sup> D<sup>b</sup>9<sup>#</sup>11/B G<sup>7</sup>+ Cmi<sup>11</sup> B<sup>b</sup>mi<sup>11</sup>

B<sup>6</sup> B<sup>o</sup> D<sup>b</sup>9<sup>#</sup>11/B G<sup>7</sup>+ Cmi<sup>11</sup> B<sup>b</sup>mi<sup>11</sup>



[illegible]



89 **H**

Fl. **H** *pp*

Vln I *B<sup>b</sup>13<sub>sus</sub>*

Vln II *B<sup>b</sup>13<sub>sus</sub>*

Vla *B<sup>b</sup>13<sub>sus</sub> B<sup>b</sup>13*

Vc. **H** *p*

Str.

Guit. *B<sup>b</sup>13<sub>sus</sub> B<sup>b</sup>13<sub>sus</sub> B<sup>b</sup>13 B<sup>b</sup>13*

Db. *B<sup>b</sup>13<sub>sus</sub> B<sup>b</sup>13*

Dr.

93 **I**

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

*pp*

*pp*

*pp*

**I**

*f*

*Ebm9*

*A7*

*D7#9*

*G13sus*

*G13b9*

*Cm11*

*Ebm9*

*A7*

*D7#9*

*G13sus*

*G13b9*

*Cm11*

98

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

F13b9

Bb11

A<sup>b</sup>7

Dmi11

G7+

Chord symbols for Guitar: F13b9, Bb11, A<sup>b</sup>7, Dmi11, G7+.



103

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

*Fmi*<sup>7</sup> *Bb*<sup>7</sup> *Ebm*a<sup>7</sup> *Abm*a<sup>7</sup> *Gmi*<sup>7</sup>

*Fmi*<sup>7</sup> *Bb*<sup>11</sup> *Ebm*a<sup>7</sup> *Abm*a<sup>7</sup> *Gmi*<sup>7</sup>



[illegible]

109 **J**

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

Db.

Dr.

**J**

**J**

$C^{mi11}$

$B^b mi^{11}$

$A^b mi^{11}$

$C^{mi11}$

$B^b mi^{11}$

$A^b mi^{11}$

112  $G^bmi^{11}$   $C7^b9$   $A7^{\#5}$   $D7^{sus(b9)}$   $C^{11}$   $B^b13^{sus}$

Fl.

Vln I

Vln II

Vla

Vc.

Str.

Guit.

$G^bmi^{11}$   $C7(b9)$   $A7^{\#5}$   $D7^{11(b9)}$   $C^{11}$

Db.

Dr.

Detailed description of the musical score: The score is for measures 112 through 115. Measure 112 begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute (Fl.) part has a melodic line starting on G4, moving through A-flat4, B-flat4, and C5, with triplets and slurs. The Violin I (Vln I) part has a whole note G4. The Violin II (Vln II) part has a half note B-flat4. The Viola (Vla) part has a half note B-flat4. The Violoncello (Vc.) part has a melodic line starting on G3, moving through A-flat3, B-flat3, and C4, with triplets and slurs. The String Ensemble (Str.) part has a chord of G4, B-flat4, and D5. The Guitar (Guit.) part has a melodic line starting on G4, moving through A-flat4, B-flat4, and C5, with triplets and slurs. The Double Bass (Db.) part has a half note G2. The Drums (Dr.) part has a rhythmic pattern of eighth notes. The key signature changes to one flat (B-flat) at the end of measure 115.



116

Fl. *rall.* *p*

Vln I

Vln II *arco* *p*

Vla *arco* *p*

Vc. *rall.* *p*

Str.

Guit. *B<sup>b</sup>13sus* *B<sup>b</sup>13* *p*

Db. *p*

Dr.



**Concert score:**  
**It's Not My Fault**

A composition for acoustic guitars and  
rhythm section.

Composed and arranged by Rod Sinclair

# It's Not My Fault

Rod Sinclair

**A**  $\text{♩} = 120$

Computer voice

Acoustic Guitar

Acoustic Guitar

Keyboard  
Vibraphone

Keyboard  
Mellatron

Organ

**A**  $\text{♩} = 120$

Double bass

Drums

5

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

The musical score is arranged in a system of seven staves. The first six staves, labeled Voice, A. Gtr., A. Gtr., Kbd., Kbd., and Org., each contain a whole rest in the first measure, indicating that these instruments are silent during this section. The seventh staff, labeled Db. (Double Bass), contains a melodic line in bass clef, starting with a quarter note G2, followed by eighth notes, and ending with a quarter note G2. The eighth staff, labeled Dr. (Drums), contains a complex rhythmic pattern consisting of eighth notes and accents, indicating a driving drum part.

9 **B**

Voice

A. Gtr.

A. Gtr.

Kbd.

Electric piano - Rhodes

Kbd.

Org.

**B**

Db.

Dr.

Fma13 Fma7 Fsus Fma13 F7 Fsus Fsus F6

Fma13 Fsus Fma13 F7 Fsus Fsus F6

Fma13 Fsus Fma13 F7 Fsus Fsus F6

Drum notation with accents and x marks.



13

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

Fma13 F7 Fsus Fsus Fma13 F7 Fsus Fsus Fma13 F7 Fsus Fsus Fma13 F7 Fsus Fsus

17 **C**

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd. *Gmi* *Gmi<sup>6</sup>* *Gmi* *Gmi<sup>6(11)</sup> Gmi<sup>6(11)</sup>*

Org.

**C**

Db.

Dr.

21

[illegible]

The musical notation for the 'V' section of the song 'The Sound of Silence' is shown. It consists of a single staff with a treble clef. The melody is written in a series of eighth and sixteenth notes, with a key signature of one flat (B-flat). The notation includes various musical symbols such as beams, slurs, and dynamic markings.



24

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

Chords:  $Gmi^{13}$ ,  $Gmi^9$ ,  $Gmi^{11}$ ,  $Gmi^9$ ,  $Bb^6/9$



29 **D**

Voice

A. Gtr.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

A. Gtr. Distorted acoustic slide guitar solo  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

Kbd.

Kbd.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

Org.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

**D**  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

Db.

Dr.

33

Voice

A. Gtr.  $B^bmi^7$   $D^b9$   $E mi^9$   $G mi^7$

A. Gtr.  $B^bmi^7$   $D^b9$   $E mi^9$   $G mi^7$

Kbd.  $B^bmi^7$   $D^b9$   $E mi^9$   $G mi^7$

Kbd.  $B^bmi^7$   $D^b9$   $E mi^9$   $G mi^7$

Org.  $B^bmi^7$   $D^b9$   $E mi^9$   $G mi^7$

Db.  $B^bmi^7$   $D^b9$   $E mi^9$   $G mi^7$

Dr.

Detailed description of the musical score: The score is for a 7-piece band. Measures 33-36 are shown. The Voice part consists of whole rests. The Acoustic Guitar and Keyboard parts also have whole rests, with chord symbols  $B^bmi^7$ ,  $D^b9$ ,  $E mi^9$ , and  $G mi^7$  written above the staves. The Organ part plays block chords corresponding to these symbols. The Double Bass part has a melodic line with eighth and sixteenth notes, and a half note in measure 34. The Drum part has a complex rhythmic pattern with many accents (marked with 'v') and some cross-sticks (marked with 'x').

37

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

$D^bmi^{11}$

$E^9$

$Gmi^{11}$

$B^b13$

$D^bmi^{11}$

$E^9$

$Gmi^{11}$

$B^b13$

$D^bmi^{11}$

$E^9$

$Gmi^{11}$

$B^b13$

41

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

$D^bmi^{11}$   $E^9$   $Gmi^{11}$   $B^b13$

$D^bmi^{11}$   $E^9$   $Gmi^{11}$   $B^b13$

$D^bmi^{11}$   $E^9$   $Gmi^{11}$   $B^b13$

$D^bmi^{11}$   $E^9$   $Gmi^{11}$   $B^b13$



45 **E**

Voice

A. Gtr.

A. Gtr. Gmi Gmi<sup>6</sup> Gmi Gmi<sup>6(11)</sup>

Kbd.

Kbd. Gmi Gmi<sup>6</sup> Gmi Gmi<sup>6(11)</sup>

Org. Gmi Gmi<sup>6</sup> Gmi Gmi<sup>6(11)</sup>

**E** Gmi

Db. Gmi<sup>6</sup> Gmi Gmi<sup>6(11)</sup>

Dr.

49

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

Gmi<sup>7</sup> Gmi<sup>11</sup> Gmi Gmi<sup>13</sup>

Gmi<sup>7</sup> Gmi<sup>11</sup> Gmi Gmi<sup>13</sup>

Gmi<sup>7</sup> Gmi<sup>11</sup> Gmi Gmi<sup>13</sup>

Gmi<sup>7</sup> Gmi<sup>11</sup> Gmi Gmi<sup>13</sup>

53

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

Gmi<sup>9</sup> Gmi<sup>7</sup> Gmi<sup>9</sup> Gmi<sup>7</sup>

Gmi<sup>9</sup> Gmi<sup>7</sup> Gmi<sup>9</sup> Gmi<sup>7</sup>

Gmi<sup>9</sup> Gmi<sup>7</sup> Gmi<sup>9</sup> Gmi<sup>7</sup>

Gmi<sup>9</sup> Gmi<sup>7</sup> Gmi<sup>9</sup> Gmi<sup>7</sup>

Detailed description of the musical score: The score is for measures 53 through 56. The Voice part consists of whole rests. The first Acoustic Guitar (A. Gtr.) plays a melodic line: measure 53 has eighth notes G4, A4, Bb4, A4, G4; measure 54 has eighth notes F4, E4, D4, C4, Bb3; measure 55 has eighth notes A3, G3, F3, E3, D3; measure 56 has eighth notes C3, Bb2, A2, G2, F2. The second Acoustic Guitar (A. Gtr.) has whole rests. The first Keyboard (Kbd.) staff has whole rests. The second Keyboard (Kbd.) staff plays block chords: Gmi9 in measures 53 and 55, and Gmi7 in measures 54 and 56. The Organ (Org.) staff has whole rests. The Double Bass (Db.) staff plays a walking bass line: measure 53 has eighth notes G2, A2, Bb2, A2, G2; measure 54 has eighth notes F2, E2, D2, C2, Bb1; measure 55 has eighth notes A1, G1, F1, E1, D1; measure 56 has eighth notes C1, Bb0, A0, G0, F0. The Drums (Dr.) staff has a steady eighth-note pattern with accents on measures 53, 54, 55, and 56.

57

Voice

A. Gtr.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

A. Gtr. Distorted slide guitar solo -increasingly wild  
 $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

Kbd.

Kbd.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

Org.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

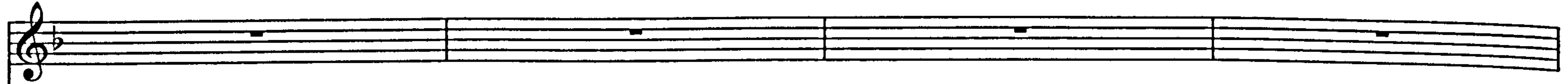
Db.  $B^bmi^{11}$   $D^b9$   $E mi^9$   $G mi^7$

Dr.



61

Voice



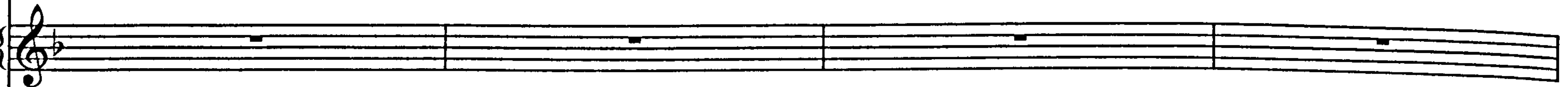
A. Gtr.



A. Gtr.



Kbd.



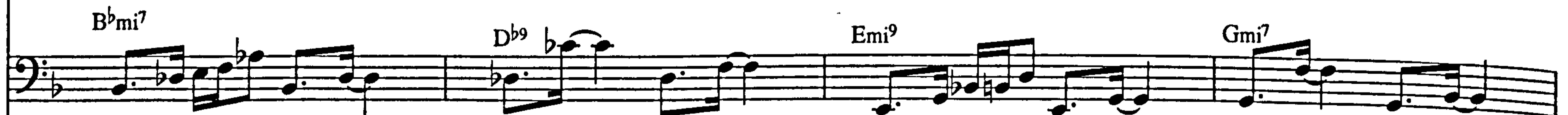
Kbd.



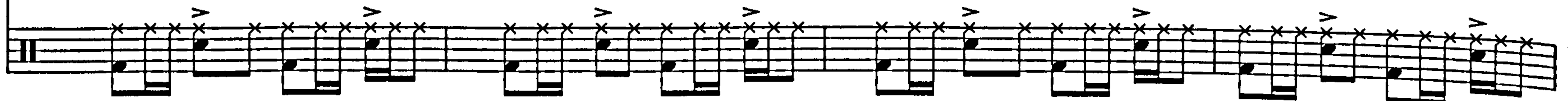
Org.



Db.



Dr.





[illegible]



73 **F** ♩=60

Voice

*cresc.* It's Not My Fault

A. Gtr.

Emi<sup>11</sup> G<sup>9</sup>/E

Wild guitar fills and slide noises

A. Gtr.

Kbd.

Mellotron  
Emi<sup>11</sup> G<sup>9</sup>/E

Kbd.

Org.

Emi<sup>11</sup> G<sup>9</sup>/E

**F** ♩=60

Db.

Dr.



75

Voice

A. Gtr.  $B^bmi^7$   $D^b7(\#9)$

A. Gtr.

Kbd.

Kbd.  $B^bmi^7$

Org.  $B^bmi^7$

Db.

Dr.

This musical score page contains measures 75 through 78. The instrumentation includes Voice, two Acoustic Guitars (A. Gtr.), Keyboard (Kbd.), Organ (Org.), Double Bass (Db.), and Drums (Dr.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Voice part is mostly silent, with a single note in measure 75. The first Acoustic Guitar part features a melodic line with a slur over measures 75-76 and a pickup note in measure 77, with a  $B^bmi^7$  chord marking above measure 75 and a  $D^b7(\#9)$  chord marking above measure 77. The second Acoustic Guitar part is silent. The Keyboard part has a complex melodic line with many accidentals and accents, and a sustained  $B^bmi^7$  chord in the right hand. The Organ part also has a sustained  $B^bmi^7$  chord. The Double Bass part has a simple line with a slur over measures 75-76 and a pickup note in measure 77. The Drums part features a pattern of eighth notes with 'x' marks above them, indicating cymbal hits, and a snare drum pattern.

76

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.  $D^bmi^{13}/B^b$

Org.  $D^bmi^{13}/B^b$

Db.

Dr.

77

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

$B^b9/G$

$Gm^{11}$

$B^b9/G$

$Gm^{11}$

$B^b9/G$

79

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

$D^bmi^7$

$D^bmi^7$

$D^bmi^7$



[illegible]

83 **G** ♩=120

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

**G** ♩=120

Db.

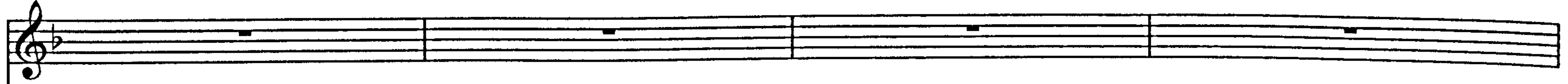
4 Bar drum fill

Dr.

Detailed description: This is a musical score for measures 83 through 86. The score is written for a band consisting of Voice, two Acoustic Guitars (A. Gtr.), two Keyboards (Kbd.), Organ (Org.), Double Bass (Db.), and Drums (Dr.). The key signature changes to G major at the beginning of measure 83, indicated by a 'G' in a box. The tempo is marked as 120 beats per minute (♩=120). Measures 83, 84, and 85 each contain a whole note for every instrument. In measure 86, the Drums staff has a '4 Bar drum fill' written below it, while the other instruments continue with whole notes. The staves are arranged vertically, with Voice at the top and Drums at the bottom.

87 **H**

Voice



A. Gtr.



A. Gtr.



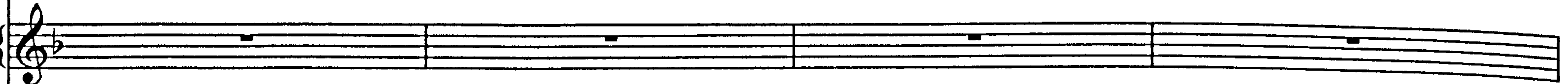
Kbd.



Kbd.



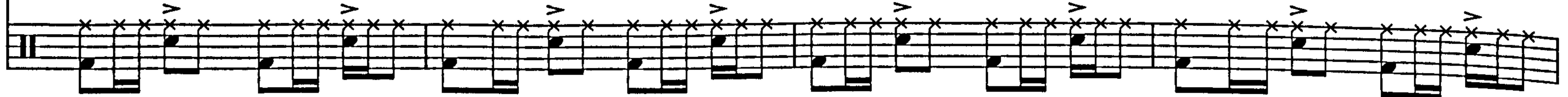
Org.



Db.



Dr.



91

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

The musical score for page 27, starting at measure 91, is arranged for a band. The staves are as follows:

- Voice:** Four measures of whole rests.
- A. Gtr. (Acoustic Guitar):** Four measures of whole rests, followed by a final measure containing a  $\text{Db}^9$  chord.
- A. Gtr. (Acoustic Guitar):** Four measures of whole rests.
- Kbd. (Keyboard):** Four measures of whole rests.
- Kbd. (Keyboard):** Four measures of whole rests, followed by a final measure containing a  $\text{Db}^9$  chord.
- Org. (Organ):** Four measures of whole rests.
- Db. (Double Bass):** A complex melodic line consisting of many beamed eighth and sixteenth notes, with some rests.
- Dr. (Drums):** A complex rhythmic pattern consisting of many beamed eighth and sixteenth notes, with some rests.



95 **I**

Voice

A. Gtr.

A. Gtr.

Kbd. *Fsus*

Kbd. *Fma13 Fma7 Fma13 F7 Fsus F6*

Org. *Fma13 Fma7 Fsus Fma13 F7 Fsus F6*

Db. **I** *Fma13 Fma7 Fsus Fma13 F7 Fsus F6*

Dr.

Score for page 99 (page number 29 in the top right corner). The score includes staves for Voice, A. Gtr. (Acoustic Guitar), Kbd. (Keyboard), Org. (Organ), Db. (Double Bass), and Dr. (Drum).

The key signature is one flat (Bb). The time signature is 4/4.

The score is divided into two systems. The first system contains staves for Voice, A. Gtr., Kbd., and Org. The second system contains staves for Kbd., Org., Db., and Dr.

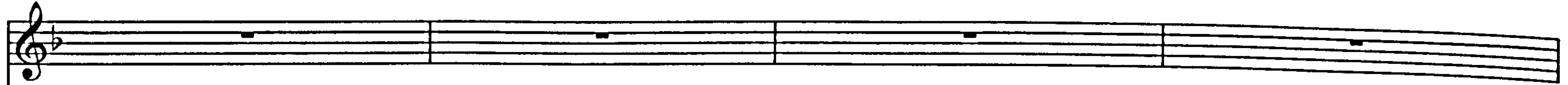
Chord markings are present above the Kbd., Org., and Db. staves:

- Kbd. (Second System):** Fma13, F7, Fsus, Fma13, F7, Fsus, Fsus.
- Org. (Second System):** Fma13, Fsus, Fma13, F7, Fsus, Fsus.
- Db. (Second System):** Fma13, F7, Fsus, Fsus.

The Dr. staff shows a complex rhythmic pattern with many eighth and sixteenth notes, including accents and slurs.

103 **J**

Voice



A. Gtr.



A. Gtr.



Kbd.



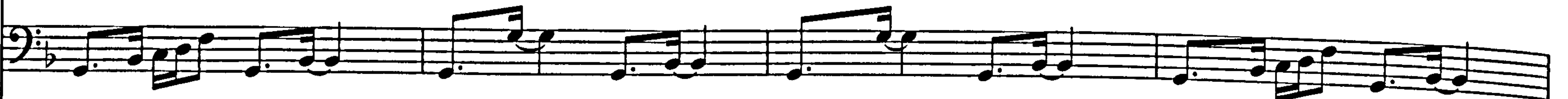
Kbd.



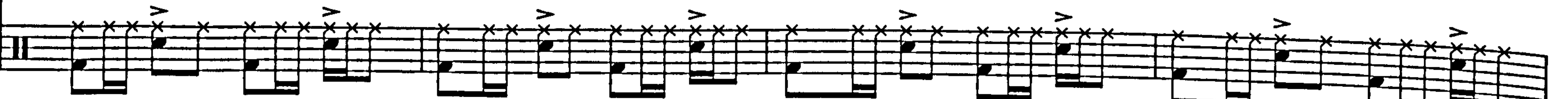
Org.

**J**

Db.



Dr.



107

Voice

A. Gtr.

A. Gtr.

Kbd.

Kbd.  $Gmi^7$   $Gmi^{11}$   $Gmi$   $Gmi^{13}$

Org.

Db.

Dr.



*III*

Voice

It's Not My Fault

A. Gtr.

A. Gtr.

Kbd.

Kbd.

Org.

Db.

Dr.

The musical score is written for a band and includes the following parts and details:

- Voice:** Features the lyrics "It's Not My Fault" starting in the third measure. The melody is simple, with notes on a treble clef staff.
- A. Gtr. (Acoustic Guitar):** The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff is mostly empty, with a few notes in the final measure.
- Kbd. (Keyboard):** The first staff is empty. The second staff contains chords labeled  $Gmi^9$ ,  $Gmi^7$ , and  $Gmi^6$  at the beginning, middle, and end of the section respectively.
- Org. (Organ):** Mirrors the rhythmic pattern of the first A. Gtr. staff, with eighth and sixteenth notes. It also features a  $Gmi^6$  chord at the end.
- Db. (Double Bass):** Plays a steady eighth-note bass line, starting with a  $Gmi^9$  chord.
- Dr. (Drums):** Uses a standard drum notation with 'x' marks for cymbals and vertical lines for the drum kit. It includes dynamic markings like  $v$  (piano) and  $v$  (forte).

**Concert score:**  
**Songs of Summer Past**

A composition for acoustic guitars, bass,  
percussion and midi samples and loops.  
Composed and arranged by Rod Sinclair

# Song Of Summer Past

Rod Sinclair

Acoustic Guitar

Acoustic Guitar

Acoustic Guitar

Piano

Keyboards

Soft String Pad

Vibraphone

Upright Bass

=109

=109

3

8

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score is for a 6-piece band. The key signature is three sharps (F#, C#, G#). The score is divided into two systems. The first system contains the first five staves: three Acoustic Guitars (A. Gtr.), Piano (Pno.), and Keyboard (Kbd.). The second system contains the last two staves: Keyboard (Kbd.) and Upright Bass (U. Bass). The first staff (A. Gtr.) has a measure starting at measure 8 with a treble clef and a key signature of three sharps. It contains a melodic line with a triplet of eighth notes. The second and third staves (A. Gtr.) are empty. The fourth staff (Pno.) is empty. The fifth staff (Kbd.) is empty. The sixth staff (Kbd.) is empty. The seventh staff (U. Bass) is empty. The eighth staff (U. Bass) is empty.



14

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for measures 14 through 18 is as follows:

- Measures 14-18:** The Acoustic Guitars (A. Gtr.), Piano (Pno.), and the upper Keyboard (Kbd.) instrument play sustained chords. The Upright Bass (U. Bass) plays a melodic line with triplets and slurs.

19

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for measures 19-23 is written for a five-piece band. The key signature is three sharps (F#, C#, G#). The score is organized into systems. The first system (measures 19-21) features three Acoustic Guitars (A. Gtr.) playing sustained chords, a Piano (Pno.) playing sustained chords, and a Keyboard (Kbd.) playing a melodic line. The second system (measures 22-23) features the same instruments, but the Keyboard and Upright Bass (U. Bass) parts are more active. The U. Bass part includes a triplet in measure 23.

24

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

*mp*

Arpeggios - play freely

$E6/9$

$E6/9$

*mp*

3

3

30

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

E<sup>6/9</sup> Ama<sup>9</sup> Ama<sup>9</sup> E<sup>6/9</sup> E<sup>6/9</sup>

E<sup>6/9</sup> Ama<sup>9</sup> Ama<sup>9</sup> E<sup>6/9</sup> E<sup>6/9</sup>

The musical score for page 6, measures 30-34, is written for a band consisting of Acoustic Guitar (A. Gtr.), Piano (Pno.), Keyboard (Kbd.), and Upright Bass (U. Bass). The key signature is three sharps (F#, C#, G#). The guitar part features a melodic line with triplets and slurs. The piano and keyboard parts provide harmonic support with chords and arpeggios. The upright bass part is mostly silent, with some notes in the final measure.



35

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

Ama9 Ama9 D<sup>6/9</sup> D<sup>6/9</sup> Gma9

Ama9 Ama9 D<sup>6/9</sup> D<sup>6/9</sup> Gma9

Detailed description of the musical score: The score is for a five-measure phrase starting at measure 35. The key signature is three sharps (F#, C#, G#). The first guitar part (A. Gtr.) features a melodic line: measure 35 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; measure 36 has a half note G5; measure 37 has a half note F#5; measure 38 has a triplet of eighth notes E5, D5, C5; measure 39 has a half note B4. The second and third guitar parts (A. Gtr.) play sustained chords: Ama9 in measures 35-36, D6/9 in measures 37-38, and Gma9 in measure 39. The piano part (Pno.) is silent throughout. The keyboard part (Kbd.) has activity in measures 36-37: measure 36 has a half note G4 in the right hand and a half note G2 in the left; measure 37 has a half note F#4 in the right hand and a half note F#2 in the left. The upright bass (U. Bass) plays a steady bass line: measure 35 has a half note G2, measure 36 has a half note G2, measure 37 has a half note F#2, measure 38 has a half note F#2, and measure 39 has a half note G2.

This musical score is for the instrumental track "The Sound of Silence" by Simon & Garfunkel. It is written for a four-piece band: Acoustic Guitar (A. Gtr.), Piano (Pno.), Keyboard (Kbd.), and Upright Bass (U. Bass). The score is in the key of D major (indicated by two sharps) and 4/4 time. It begins at measure 40 and spans 16 measures. The guitar part features a melodic line with a mix of eighth and sixteenth notes, often beamed together, and includes a triplet in measure 44. The piano part provides a steady accompaniment with a repeating eighth-note pattern in the right hand and a bass line in the left hand. The keyboard part adds harmonic texture with chords and moving lines in both hands. The upright bass part follows a similar eighth-note pattern in the right hand. The score includes various musical notations such as dynamics (mp), articulation (accents), and chord symbols (Gma9, F11, F6/9, D#6/9(#11), Cma9, B13sus).

45

A. Gtr. *mp* *mp*

A. Gtr.

A. Gtr. E<sup>6/9</sup> E<sup>6/9</sup> A<sup>ma</sup>13 A<sup>ma</sup>13

Pno.

Kbd. A<sup>ma</sup>9

Kbd.

U. Bass

49

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

E<sup>6/9</sup> E<sup>6/9</sup> A<sup>ma13</sup> A<sup>ma13</sup>

Detailed description of the musical score: The score is for measures 49 through 52. It features five systems of staves. The first system has three staves for Acoustic Guitars (A. Gtr.). The top two staves have melodic lines with slurs and triplets. The third staff has whole rests. The second system has a grand staff for Piano (Pno.) with whole rests in both hands. The third system has a grand staff for Keyboard (Kbd.) with arpeggiated chords in both hands. The fourth system has another grand staff for Keyboard (Kbd.) with arpeggiated chords in both hands. The fifth system has a single staff for Upright Bass (U. Bass) with whole rests. Chord symbols E<sup>6/9</sup>, E<sup>6/9</sup>, A<sup>ma13</sup>, and A<sup>ma13</sup> are written above the guitar staves for measures 49, 50, 51, and 52 respectively.



53

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

F#mi7 E A13 A11 B11

2eo. 2eo.

3

57

A. Gtr.  $G^{\#7}$   $A^7$   $C^{\#mi7}$   $Bmi^7$   $C^{\#ma7}$   $C^{\#mi7}$   $Bmi^7/E$

A. Gtr.

A. Gtr.  $G^{\#7}$   $A^7$   $C^{\#mi7}$   $Bmi^7$   $C^{\#ma7}$   $Dma^7$   $C^{\#mi7}$   $Bmi^7/E$

Pno.

Kbd.

Kbd.

U. Bass

This musical score is for a jazz ensemble, featuring an acoustic guitar (A. Gtr.), piano (Pno.), keyboard (Kbd.), and upright bass (U. Bass). The music is in the key of D major (indicated by two sharps) and 4/4 time. The guitar part is the primary melodic and harmonic driver, with a complex line of eighth and quarter notes. The piano and keyboard parts provide harmonic support with sustained chords and some moving bass lines. The upright bass provides a steady, walking bass line. The score is divided into measures by vertical bar lines, and the guitar part includes specific chord markings above the staff.

61

A. Gtr.  $C^{\#}m^7sus$   $F^{\#}m^7sus$   $Bm^7$   $Bm^7/E$   $B^bma13$   $E^7sus^4$   $E$

A. Gtr.

A. Gtr.  $C^{\#}m^7sus$   $F^{\#}m^7sus$   $Bm^7$   $Bm^7/E$   $B^bma13$   $E^7sus^4$   $E$

Pno.

Kbd.

Kbd.

U. Bass



65

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

G<sup>#</sup>7 A<sup>7</sup> C<sup>#</sup>mi<sup>7</sup> Bmi<sup>7</sup> C<sup>#</sup>ma<sup>7</sup> Dma<sup>7</sup> C<sup>#</sup>mi<sup>7</sup> Bmi<sup>7</sup>/E

7/8 3/4 4/4



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, keyboard, and bass. The score is written in the key of D major (indicated by four sharps: F#, C#, G#, D#) and begins in 4/4 time. At measure 69, the time signature changes to 5/4 for one measure before returning to 4/4. The guitar part (A. Gtr.) features a melodic line in the first staff and a more rhythmic, arpeggiated line in the third staff. The piano (Pno.) part provides a harmonic foundation with chords in the right hand and a moving bass line in the left hand. The keyboard (Kbd.) parts are mostly silent, with rests in both hands. The upright bass (U. Bass) part provides a steady, rhythmic accompaniment. The score includes various musical notations such as notes, rests, accidentals, and time signature changes. Chord symbols are written above the guitar staves: C#m7sus, F#m7sus, Bm7, Bm7/E, and Cma13. The score is divided into measures by vertical bar lines, and the time signature changes are clearly marked.

74 *mp* *mp*

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

*E*<sup>6/9</sup> *E*<sup>6/9</sup> *A*ma13 *A*ma13

3

3

78

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

*mp*

*E<sup>6/9</sup>*

*E<sup>6/9</sup>*

*Ama<sup>9</sup>*

*Ama<sup>9</sup>*

*Ama<sup>9</sup>*

3

3



82 Guitar solo

A. Gtr.

A. Gtr.

A. Gtr.

E<sup>6/9</sup> E<sup>6/9</sup> A<sup>ma9</sup> A<sup>ma9</sup> E<sup>6/9</sup>

Pno.

*mp*

Kbd.

Kbd.

U. Bass

3



87

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

*E<sup>6/9</sup>* *A<sup>ma9</sup>* *A<sup>ma9</sup>* *D<sup>6/9</sup>* *D<sup>6/9</sup>*

*mp*

3

Detailed description of the musical score: The score is for measures 87 through 91. It consists of six staves. The first three staves are for Acoustic Guitar (A. Gtr.), the fourth for Piano (Pno.), the fifth for Keyboard (Kbd.), and the sixth for Upright Bass (U. Bass). The key signature is three sharps (F#, C#, G#). In measures 87-91, the Acoustic Guitar parts are mostly silent, with some notes in measure 91. The Piano part is silent. The Keyboard part has some activity in measures 87-91, with a melodic line in measure 91. The Upright Bass part has a melodic line with a triplet in measure 90. Chord symbols *E<sup>6/9</sup>*, *A<sup>ma9</sup>*, *A<sup>ma9</sup>*, *D<sup>6/9</sup>*, and *D<sup>6/9</sup>* are written above the first three staves. A dynamic marking *mp* is present in measure 91. A triplet marking '3' is present in measure 90.

92

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

Gma9 Gma9 F6/9 F6/9 D#6/9(#11) Cma9

Measures 92-96. The score includes staves for three Acoustic Guitars (A. Gtr.), Piano (Pno.), two Keyboard (Kbd.) parts, and Upright Bass (U. Bass). The key signature is three sharps (F#, C#, G#). The guitar parts are mostly rests, with the third staff showing a sequence of chords: Gma9, Gma9, F6/9, F6/9, D#6/9(#11), and Cma9. The piano part has rests. The first keyboard part has a melodic line with chords. The second keyboard part has a triplet in measure 95. The upright bass part has a melodic line with a triplet in measure 95.

97

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

*B*<sup>13</sup><sub>sus</sub> *E*<sup>6/9</sup> *E*<sup>6/9</sup> *A* *ma*<sub>13</sub> *A* *ma*<sub>13</sub>

*mp*

3



102

A. Gtr.

E<sup>6/9</sup>

E<sup>6/9</sup>

A<sup>ma</sup>13

A<sup>ma</sup>13

A. Gtr.

E<sup>6/9</sup>

E<sup>6/9</sup>

A<sup>ma</sup>13

A<sup>ma</sup>13

A. Gtr.

E<sup>6/9</sup>

E<sup>6/9</sup>

A<sup>ma</sup>13

A<sup>ma</sup>13

Pno.

Kbd.

Kbd.

U. Bass

This musical score page contains measures 102 through 105. The key signature is three sharps (F#, C#, G#). The guitar part (A. Gtr.) is written in treble clef and features a series of chords: E<sup>6/9</sup> in measures 102 and 103, and A<sup>ma</sup>13 in measures 104 and 105. The piano part (Pno.) is written in grand staff (treble and bass clefs) and contains whole notes in measures 102 and 103, and rests in measures 104 and 105. The keyboard part (Kbd.) is written in grand staff and features a complex melodic line in measures 102 and 103, and rests in measures 104 and 105. The upright bass part (U. Bass) is written in bass clef and features a melodic line in measures 102 and 103, and rests in measures 104 and 105.



107

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

G<sup>#7</sup> A<sup>7</sup> C<sup>#mi7</sup>

G<sup>#7</sup> A<sup>7</sup> C<sup>#mi7</sup> B<sup>mi7</sup> C<sup>#ma7</sup>

Detailed description of the musical score: The score is written for a jazz ensemble. It begins at measure 107. The first three measures (107-109) are mostly rests for all instruments. In measure 107, the first A. Gtr. part begins with a melodic line. In measure 110, the first A. Gtr. continues its melody, while the second and third A. Gtr. parts and the piano part enter with a rhythmic accompaniment. The piano part consists of eighth-note chords. The keyboard parts remain silent. The upright bass provides a steady eighth-note bass line. Chord symbols G#7, A7, C#mi7, Bmi7, and C#ma7 are written above the first A. Gtr. staff in measures 110 and 111.

112

A. Gtr.  $Dma7$   $C\#mi7$   $Bmi7/E$   $C\#m7sus$   $F\#m7sus$   $Bm7$   $Bm7/E$   $\text{—} 3 \text{—}$

A. Gtr.

A. Gtr.  $Dma7$   $C\#mi7$   $Bmi7/E$   $C\#m7sus$   $F\#m7sus$   $Bm7$   $Bm7/E$   $B\flat ma13$

Pno.

Kbd.

Kbd.

U. Bass

This musical score is for a piece in E major, indicated by four sharps in the key signature. It spans measures 112 to 115. The guitar part (A. Gtr.) features a melodic line with various chords:  $Dma7$ ,  $C\#mi7$ ,  $Bmi7/E$ ,  $C\#m7sus$ ,  $F\#m7sus$ ,  $Bm7$ ,  $Bm7/E$ , and a triplet. The piano (Pno.) and keyboard (Kbd.) parts are mostly silent, with some piano accompaniment in the first measure. The upright bass (U. Bass) provides a steady eighth-note bass line.

A. Gtr.  $E^7sus^4$  E

A. Gtr.

A. Gtr.  $E^7sus^4$  E  $G^7A^7$   $C^\#mi^7$   $Bmi^7$   $C^\#ma^7$   $Dma^7$   $C^\#mi^7$   $Bmi^7/E$

Pno.

Kbd.

Kbd.

U. Bass

This musical score is for a 3/4 time piece. It features four staves: three for guitar (A. Gtr.) and one for upright bass (U. Bass). The guitar parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The first guitar staff has a melodic line with a repeat sign at the beginning. The second guitar staff is mostly silent. The third guitar staff provides a harmonic accompaniment with chords and a melodic line. The piano (Pno.) part is written in grand staff (treble and bass clefs) and features a melodic line in the bass clef. The keyboard (Kbd.) part is also written in grand staff and is mostly silent. The upright bass (U. Bass) part is written in bass clef and provides a steady bass line. The score includes various musical notations such as notes, rests, and bar lines.



121

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

C#m7sus F#m7sus Bm7

C#m7sus F#m7sus Bm7 Bm7/E Cma13

Chord progression: C#m7sus, F#m7sus, Bm7, Bm7/E, Cma13.



125

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for page 27, measures 125-128, is written for a band consisting of three Acoustic Guitars (A. Gtr.), Piano (Pno.), Keyboard (Kbd.), and Upright Bass (U. Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Measures 125-127 are in 5/4 time, and measure 128 changes to 4/4 time. The A. Gtr. parts are mostly rests, with the third staff playing chords. The Pno. and Kbd. parts play chords and single notes. The U. Bass part plays a melodic line.

127

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

Freely - lyrical

3

3

3

3

Detailed description of the musical score: The score is for measures 127-130. It features six staves. The first three staves are for Acoustic Guitars (A. Gtr.). The first two staves have mostly rests, with the second staff containing a 'Freely - lyrical' marking. The third staff has a melodic line starting with a quarter note, followed by eighth and sixteenth notes, and ending with a triplet. The fourth staff is for Piano (Pno.) and contains mostly rests. The fifth and sixth staves are for Keyboards (Kbd.). The fifth staff has sustained chords in both hands. The sixth staff has a melodic line starting with a quarter note, followed by eighth and sixteenth notes, and ending with a triplet. The Upright Bass (U. Bass) part is on the bottom staff, featuring a melodic line with triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

131

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for measures 131-134 is written for a band. The key signature is three sharps (F#, C#, G#). The first two Acoustic Guitar (A. Gtr.) parts are mostly rests. The third A. Gtr. part has a melodic line starting in measure 131, featuring a triplet in measure 133. The Piano (Pno.) part has rests. The first Keyboard (Kbd.) part has sustained chords. The second Kbd. part has rests. The Upright Bass (U. Bass) part has a melodic line starting in measure 131, featuring a triplet in measure 133.



135

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for page 30, measures 135-139, is written for a band consisting of three acoustic guitars, piano, two keyboards, and an upright bass. The key signature is three sharps (F#, C#, G#). The first two guitar parts are silent. The third guitar, piano, and upright bass parts feature complex rhythmic patterns with triplets and slurs. The keyboard parts play sustained chords.



140

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score is written for a five-measure system (measures 140-144). The key signature is three sharps (F#, C#, G#). The instruments are arranged in a grand staff with the following parts:

- A. Gtr. (Acoustic Guitar):** Three staves. The top two staves have whole rests in measures 140-142. The third staff has a melodic line starting in measure 140, featuring eighth and sixteenth notes, and ending with a chord in measure 144.
- Pno. (Piano):** Two staves. The right staff has a melodic line similar to the third guitar staff, with eighth and sixteenth notes. The left staff has whole rests in measures 140-142. Both staves have a complex texture in measures 143-144, with pedal markings (Ped.) in measures 143 and 144.
- Kbd. (Keyboard):** Two staves. The top staff has sustained chords (triads) in measures 140-142. The bottom staff has whole rests in measures 140-142. Both staves have whole rests in measures 143-144.
- U. Bass (Upright Bass):** One staff. It has a melodic line starting in measure 140, featuring eighth and sixteenth notes, and ending with a whole note in measure 144.

145

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for page 32, measures 145-148, is arranged for a band. The key signature is three sharps (F#, C#, G#). The score includes staves for three Acoustic Guitars (A. Gtr.), Piano (Pno.), two Keyboards (Kbd.), and Upright Bass (U. Bass). The piano part features complex chords and triplets, with 'Leo.' markings. The upright bass part has a simple melodic line.

150

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

This musical score page contains measures 150 through 157. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is arranged for six instruments: three acoustic guitars (A. Gtr.), piano (Pno.), keyboard (Kbd.), and upright bass (U. Bass). The three acoustic guitars play a rhythmic pattern of eighth notes, with the first guitar starting on G4 and the others on F#4 and E4. The piano and keyboard parts are mostly rests, with the piano playing a single half note in measure 150. The keyboard part features a melodic line in the right hand with eighth-note chords and a bass line in the left hand with half notes. The upright bass plays a simple eighth-note pattern.

158

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

U. Bass

The musical score for measures 158-162 is written for four instruments: A. Gtr., Pno., Kbd., and U. Bass. The key signature is three sharps (F#, C#, G#). The A. Gtr. part has a melodic line with a triplet in measure 161. The Pno. and Kbd. parts are mostly rests, with the Kbd. part featuring a sustained chord in the right hand. The U. Bass part has a simple bass line.



163

A. Gtr.

A. Gtr.

A. Gtr.

Pno.

Kbd.

Kbd.

U. Bass

The musical score for page 35, starting at measure 163, features the following parts:

- A. Gtr. (Acoustic Guitar):** The top staff shows a melodic line with a triplet of eighth notes in the final measure. The second and third staves for A. Gtr. are empty.
- Pno. (Piano):** The piano part consists of sustained chords in both the treble and bass staves.
- Kbd. (Keyboard):** The keyboard part consists of sustained chords in both the treble and bass staves.
- U. Bass (Upright Bass):** The upright bass part consists of a simple bass line in the bass staff.

**Concert score:**  
**Put It In The Pocket**

A composition for acoustic guitars, rhythm  
section, voice and horns.

Composed and arranged by Rod Sinclair

# Put It In The Pocket

♩=80

A

Rod Sinclair

Vocal ad libs

Voice

In thepock-et put it in thepock-et

Tenor Sax

Flugel Horn

Guitar

Piano

Organ

Organ

Double bass

Drums

A

Kit free groove -half time shuffle

♩=80

Score for a 10-part ensemble, measures 1 through 4. The instruments are: Voice, T. Sax., Tpt., Guit., Elec. Piano, Org. (two staves), Bass, and Dr.

The key signature is B major (two sharps). The time signature is 4/4.

**Measure 1:** Voice, T. Sax., and Tpt. have whole rests. Guit., Elec. Piano, and Org. (top) are marked with **Bmi<sup>7</sup>**. Elec. Piano plays a descending eighth-note line: B4, A4, G#4, F#4, E4, D4. Org. (bottom) plays a whole note chord of B4, D5, F#5. Bass plays a half note B2, followed by a half note A2. Dr. plays a pattern of eighth notes: B2, A2, G#2, F#2, E2, D2.

**Measure 2:** Voice, T. Sax., and Tpt. have whole rests. Guit., Elec. Piano, and Org. (top) are marked with **Bmi<sup>7</sup>**. Elec. Piano has a whole rest. Org. (bottom) plays a whole note chord of B4, D5, F#5. Bass plays a half note G#2, followed by a half note F#2. Dr. plays a pattern of eighth notes: B2, A2, G#2, F#2, E2, D2.

**Measure 3:** Voice, T. Sax., and Tpt. have whole rests. Guit., Elec. Piano, and Org. (top) are marked with **Bmi<sup>7</sup>**. Elec. Piano has a whole rest. Org. (bottom) plays a whole note chord of B4, D5, F#5. Bass plays a half note E2, followed by a half note D2. Dr. plays a pattern of eighth notes: B2, A2, G#2, F#2, E2, D2.

**Measure 4:** Voice, T. Sax., and Tpt. have whole rests. Guit., Elec. Piano, and Org. (top) are marked with **Bmi<sup>7</sup>**. Elec. Piano plays a descending eighth-note line: B4, A4, G#4, F#4, E4, D4. Org. (bottom) plays a whole note chord of B4, D5, F#5. Bass plays a half note C2, followed by a half note B1. Dr. plays a pattern of eighth notes: B2, A2, G#2, F#2, E2, D2.



9

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

C#mi<sup>7</sup>/B F#7(#9) C<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

C#mi<sup>7</sup>/B F#7(#9) C<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

C#mi<sup>7</sup>/B F#7(#9) Bmi<sup>7</sup> Bmi<sup>7</sup>

The musical score for page 3, measures 9-12, is written for a jazz ensemble. The key signature is two sharps (F# and C#). The staves are arranged vertically: Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Bass, and Dr. The guitar and electric piano parts feature a sequence of chords: C#mi<sup>7</sup>/B, F#7(#9), C<sup>7</sup>, Bmi<sup>7</sup>, and Bmi<sup>7</sup>. The electric piano and organ parts have melodic lines with grace notes. The bass part has a melodic line with a slur. The drum part has a rhythmic pattern with accents.

13

Voice

T. Sax.

Tpt.

Guit. *Bmi<sup>7</sup>* *Bmi<sup>7</sup>* *Bmi<sup>7</sup>*

Elec. Piano *Bmi<sup>7</sup>* *Bmi<sup>7</sup>* *Bmi<sup>7</sup>*

Org. *Bmi<sup>7</sup>* *Bmi<sup>7</sup>* *Bmi<sup>7</sup>*

Org. *Bmi<sup>7</sup>* *Bmi<sup>7</sup>* *Bmi<sup>7</sup>*

Bass

Dr.

16

Voice

T. Sax.

Tpt.

Guit.  $Bmi^7$   $C\sharp mi^7/B$   $F\sharp 7(\sharp 9)$   $F\sharp 7(\sharp 9)$   $C^7$

Elec. Piano  $Bmi^7$   $C\sharp mi^7/B$   $F\sharp 7(\sharp 9)$   $F\sharp 7(\sharp 9)$   $C^7$

Org.  $Bmi^7$   $C\sharp mi^7/B$   $F\sharp 7(\sharp 9)$   $F\sharp 7(\sharp 9)$   $C^7$

Org.  $Bmi^7$   $C\sharp mi^7/B$   $F\sharp 7(\sharp 9)$   $F\sharp 7(\sharp 9)$   $C^7$

Bass

Dr.

Chord changes indicated above staves:

- Guit.:  $Bmi^7$  (measures 16-17),  $C\sharp mi^7/B$  (measure 18),  $F\sharp 7(\sharp 9)$  (measures 19-20),  $F\sharp 7(\sharp 9)$  (measures 21-22),  $C^7$  (measures 23-24).
- Elec. Piano:  $Bmi^7$  (measures 16-17),  $C\sharp mi^7/B$  (measure 18),  $F\sharp 7(\sharp 9)$  (measures 19-20),  $F\sharp 7(\sharp 9)$  (measures 21-22),  $C^7$  (measures 23-24).
- Org. (first):  $Bmi^7$  (measures 16-17),  $C\sharp mi^7/B$  (measure 18),  $F\sharp 7(\sharp 9)$  (measures 19-20),  $F\sharp 7(\sharp 9)$  (measures 21-22),  $C^7$  (measures 23-24).
- Org. (second):  $Bmi^7$  (measures 16-17),  $C\sharp mi^7/B$  (measure 18),  $F\sharp 7(\sharp 9)$  (measures 19-20),  $F\sharp 7(\sharp 9)$  (measures 21-22),  $C^7$  (measures 23-24).

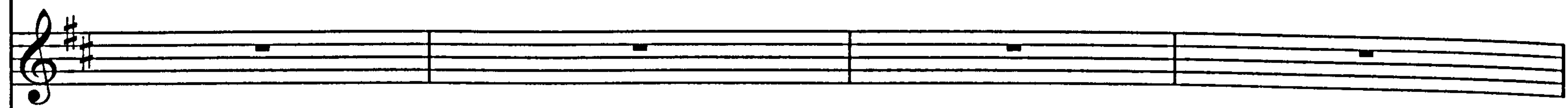


19 **B**

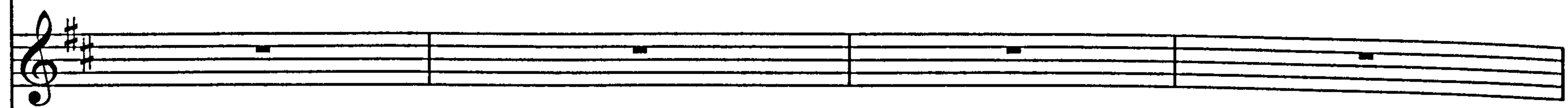
Voice



T. Sax.




Tpt.



Guit.



Elec. Piano



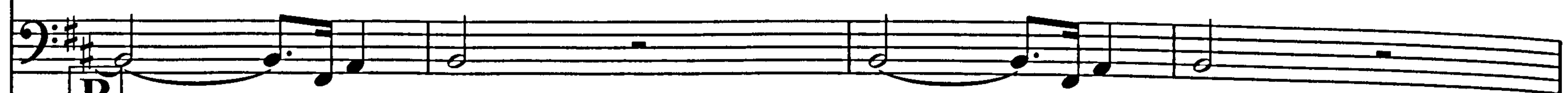
Org.



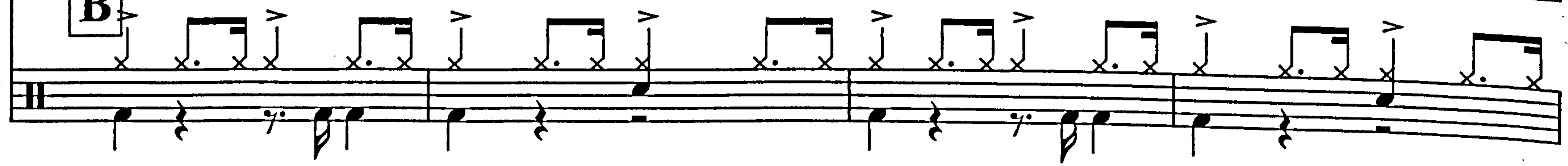
Org.



Bass



Dr.





23

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

This musical score page contains measures 23 through 26. The key signature is B-flat major (two flats). The instrumentation includes Voice, T. Sax., Tpt., Guit., Elec. Piano, two Organs, Bass, and Drums. Measures 23 and 24 feature a Bbmaj7 chord, while measures 25 and 26 feature a Bbmaj7 chord. The Guit. part includes a triplet in measure 24. The Elec. Piano part includes a triplet in measure 24. The Org. part includes a triplet in measure 24. The Bass part includes a triplet in measure 24. The Dr. part includes a triplet in measure 24.

27

Score for measures 27-30, featuring the following instruments and parts:

- Voice:** Four measures of whole rests.
- T. Sax. (Tenor Saxophone):** Four measures of whole rests.
- Tpt. (Trumpet):** Four measures of whole rests.
- Guit. (Guitar):** Four measures of music. Chords are marked *Bmi<sup>7</sup>* at the start of each measure. Measure 28 includes a triplet of eighth notes.
- Elec. Piano (Electric Piano):** Four measures of music. Chords are marked *Bmi<sup>7</sup>* at the start of each measure. Measure 28 includes a triplet of eighth notes.
- Org. (Organ) - Upper Part:** Four measures of music. Chords are marked *Bmi<sup>7</sup>* at the start of each measure. Measure 28 includes a triplet of eighth notes.
- Org. (Organ) - Lower Part:** Four measures of music. Chords are marked *Bmi<sup>7</sup>* at the start of each measure.
- Bass:** Four measures of music. Measure 28 includes a triplet of eighth notes.
- Dr. (Drums):** Four measures of music, featuring a consistent rhythmic pattern of eighth notes with accents.

31

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a full band and includes the following parts:

- Voice:** The vocal melody, which is mostly silent in this arrangement, with rests indicating where the vocalists would sing.
- T. Sax. (Tenor Saxophone):** Similar to the voice part, it contains rests throughout the piece.
- Tpt. (Trumpet):** Also contains rests throughout the piece.
- Guit. (Guitar):** Features a melodic line with a Bmi7 chord indicated above the staff. It includes a triplet of eighth notes in the second measure.
- Elec. Piano (Electric Piano):** Provides a rhythmic accompaniment with a Bmi7 chord indicated above the staff. It features a triplet of eighth notes in the second measure.
- Org. (Organ):** The first organ part (top staff) has a Bmi7 chord indicated above the staff and includes a triplet of eighth notes in the second measure. The second organ part (bottom staff) plays a sustained Bmi7 chord throughout the piece.
- Bass:** Provides a steady bass line with a Bmi7 chord indicated above the staff.
- Dr. (Drums):** Features a complex drum pattern with various rhythms, including a triplet of eighth notes in the second measure.

The score is written in 4/4 time and uses a key signature of one sharp (F#).



10

35

Voice

T. Sax.

Tpt.

Guit.

Elec.  
Piano

Org.

Org.

Bass

Dr.

Musical score for a 10-piece band, measures 35-39. The score is written for Voice, T. Sax., Tpt., Guit., Elec. Piano, Org. (two staves), Bass, and Dr. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided above the Guit., Elec. Piano, and Bass staves. The Dr. staff features a complex rhythmic pattern with many eighth and sixteenth notes.

Chord symbols:

- Measures 35-36: G#m11
- Measure 37: G7b5
- Measure 38: G7b5
- Measure 39: F#7sus



40

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

F#7sus

Bmi7

F#7(#9)

F#7sus

Bmi7

F#7(#9)

F#7sus

F#

F+7

Esus7

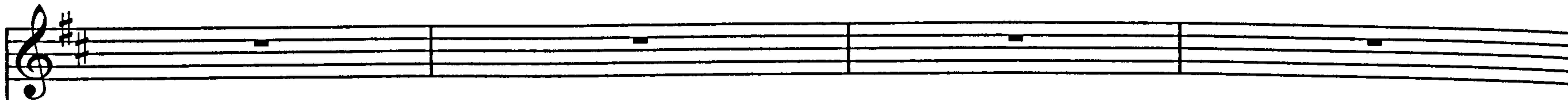
D7

Bmi7

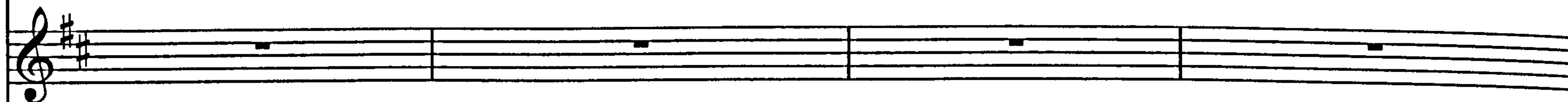
F#7(#9)

F#7sus

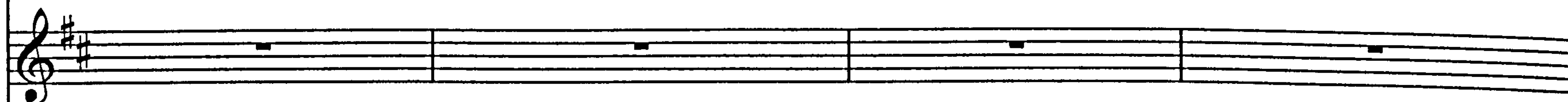
Voice



T. Sax.



Tpt.



Guit.

Elec.  
Piano

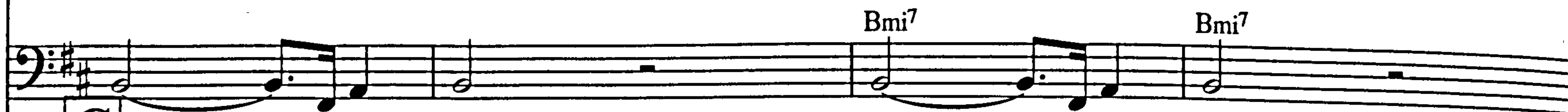
Org.



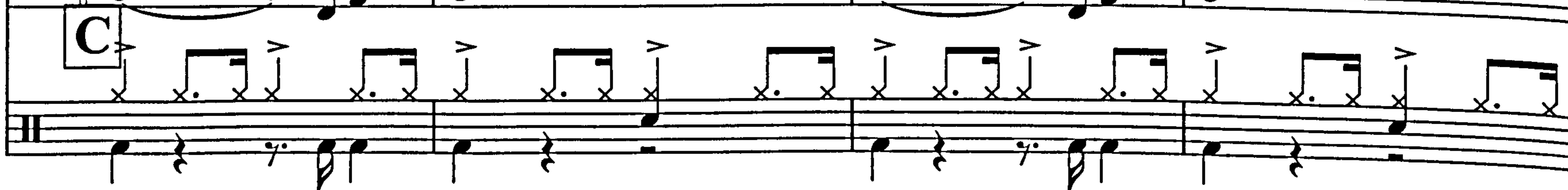
Org.



Bass



Dr.



## Voice

**T. Sax.**

Tpt.

Guit.

**Elec.  
Piano**

Org.

Org.

## Bass

Dr.

The musical score is written for guitar, bass, and drums. The guitar part (top) features a melody with chords Bmi7, A#mi(#5), G#sus(13), F#7(sus4), and F#mi7(#5). The bass part (middle) provides harmonic support with similar chords. The drum part (bottom) includes a bass drum line and a snare line with various rhythmic patterns.

Voice

T. Sax.

Tpt.

Guit.

Elec.  
Piano

Org.

Org.

Bass

Dr.

Measure 52: **Guitar solo** (Guit.)

Measure 53: **Sustained chords** (Org.)

Measure 54: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 55: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 56: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 57: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 58: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 59: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 60: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 61: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 62: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 63: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 64: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 65: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 66: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 67: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 68: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 69: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 70: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 71: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 72: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 73: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 74: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 75: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 76: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 77: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 78: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 79: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 80: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 81: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 82: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 83: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 84: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 85: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 86: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 87: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 88: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 89: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 90: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 91: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 92: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 93: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 94: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 95: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 96: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 97: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 98: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 99: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)

Measure 100: **Bmi<sup>7</sup>** (Guit., Elec. Piano, Org., Bass)



56

Voice

T. Sax.

Tpt.

Guit.  $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Emi^7$

Elec. Piano  $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Emi^7$

Org.  $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Emi^7$

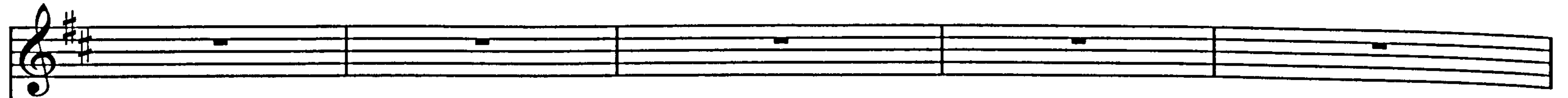
Org.  $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Gma7(\#11)$   $Emi^7$

Bass  $Gma7(\#11)$

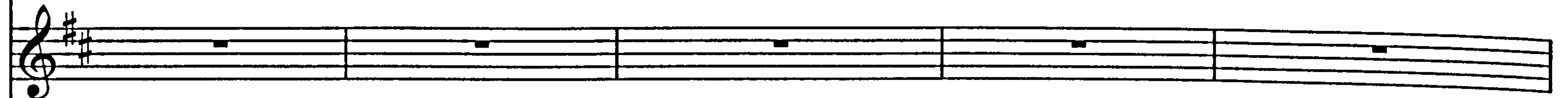
Dr.

61

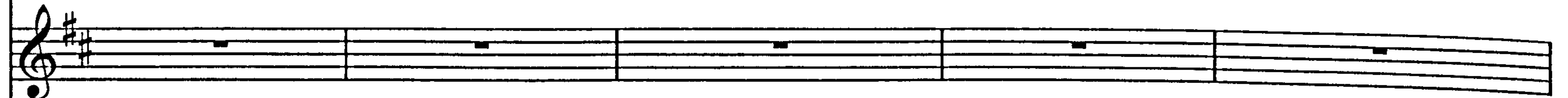
Voice



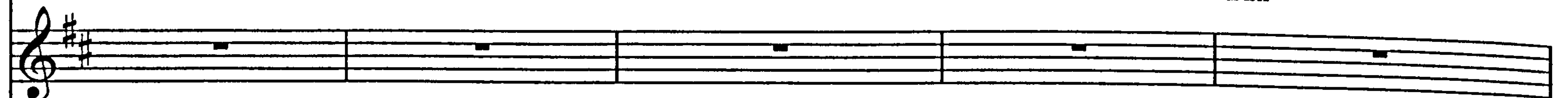
T. Sax.



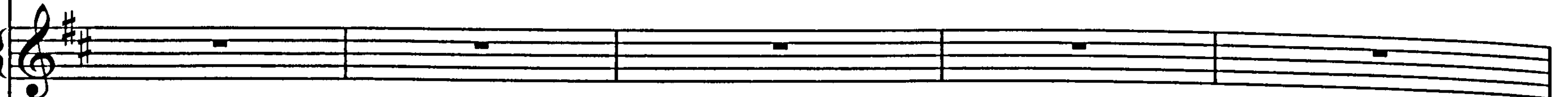
Tpt.



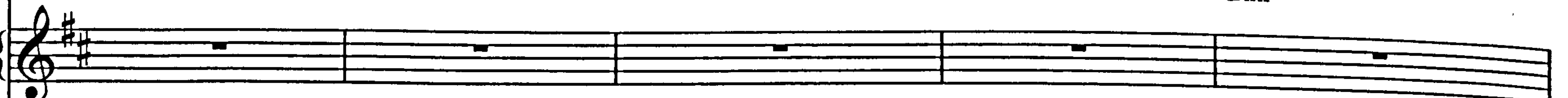
Guit.

Elec.  
Piano

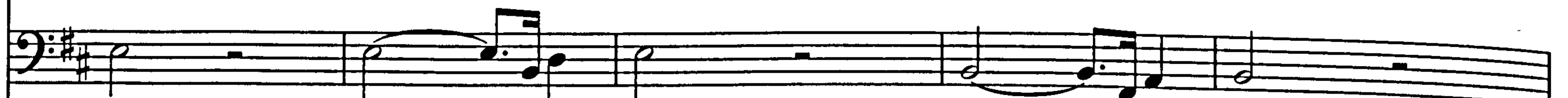
Org.



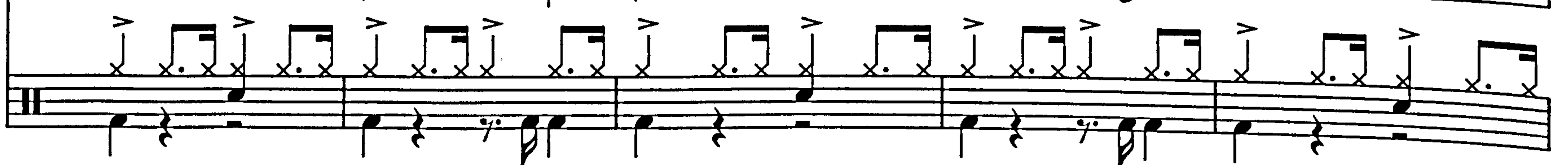
Org.



Bass



Dr.



66

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

Bmi<sup>7</sup> Bmi<sup>7</sup> G<sup>#</sup>m<sup>11</sup> G<sup>#</sup>m<sup>11</sup> G<sup>7b5</sup>

Bmi<sup>7</sup> Bmi<sup>7</sup> G<sup>#</sup>m<sup>11</sup> G<sup>#</sup>m<sup>11</sup> G<sup>7b5</sup>

Bmi<sup>7</sup> Bmi<sup>7</sup> G<sup>#</sup>m<sup>11</sup> G<sup>#</sup>m<sup>11</sup> G<sup>7b5</sup>

The musical score is written for a jazz ensemble. It begins at measure 66. The key signature is two sharps (F# and C#). The instruments and their parts are as follows:

- Voice:** Five measures of whole rests.
- T. Sax.:** Five measures of whole rests.
- Tpt.:** Five measures of whole rests.
- Guit.:** Five measures of whole rests. Chords are indicated above the staff: Bmi<sup>7</sup>, Bmi<sup>7</sup>, G<sup>#</sup>m<sup>11</sup>, G<sup>#</sup>m<sup>11</sup>, and G<sup>7b5</sup>.
- Elec. Piano:** Five measures. The first two measures contain a melodic line with eighth and sixteenth notes. The last three measures contain whole rests. Chords are indicated above the staff: Bmi<sup>7</sup>, Bmi<sup>7</sup>, G<sup>#</sup>m<sup>11</sup>, G<sup>#</sup>m<sup>11</sup>, and G<sup>7b5</sup>.
- Org. (first):** Five measures of whole rests.
- Org. (second):** Five measures. The first two measures contain whole rests. The last three measures contain sustained chords, indicated by a long horizontal line. Chords are indicated above the staff: Bmi<sup>7</sup>, Bmi<sup>7</sup>, G<sup>#</sup>m<sup>11</sup>, G<sup>#</sup>m<sup>11</sup>, and G<sup>7b5</sup>.
- Bass:** Five measures of eighth and sixteenth notes.
- Dr.:** Five measures of a rhythmic pattern consisting of eighth and sixteenth notes.



71

Score for measures 71-75, featuring Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Bass, and Dr.

Chord progression (measures 71-75):

- Measure 71: G7b5
- Measure 72: F#7sus
- Measure 73: F#7sus
- Measure 74: F#
- Measure 75: F+7
- Measure 76: Esus7
- Measure 77: D7

The score includes staves for Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Bass, and Dr. The key signature is one sharp (F#). The bass line and drums provide a rhythmic foundation, while the other instruments play sustained notes or chords.



76

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

*mf*

Bmi<sup>7</sup> F#7(#9) Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

Bmi<sup>7</sup> F#7(#9) Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

Bmi<sup>7</sup> F#7(#9) Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

80

Voice

T. Sax. *gliss.*

Tpt. *gliss.*

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

Bmi<sup>7</sup> Bmi<sup>7</sup> F#mi<sup>13</sup> Bmi<sup>7</sup>

Bmi<sup>7</sup> Bmi<sup>7</sup> F#mi<sup>13</sup> Bmi<sup>7</sup>

Bmi<sup>7</sup> F#mi<sup>13</sup> Bmi<sup>7</sup>

84

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup> Gma7(#11) Gma7(#11)

Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup> Gma7(#11) Gma7(#11)

89

Voice

T. Sax.

Tpt.

Guit.

Elec.  
Piano

Org.

Org.

Bass

Dr.

Chord markings for Guit., Elec. Piano, and Org. staves:

- Measures 89-90: Gma7(#11)
- Measures 91-93: Emi9

Chord markings for Elec. Piano and Org. staves:

- Measures 89-90: Gma7(#11)
- Measures 91-93: Emi7



94

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

*p*

*mp*

*mp*

Emi<sup>9</sup> Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

Emi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

Emi<sup>9</sup> Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

98

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

Bmi<sup>7</sup> G<sup>#</sup>m<sup>11</sup> G<sup>#</sup>m<sup>11</sup> G<sup>7b5</sup> G<sup>7b5</sup>

Bmi<sup>7</sup> G<sup>#</sup>m<sup>11</sup> G<sup>#</sup>m<sup>11</sup> G<sup>7b5</sup> G<sup>7b5</sup>

103

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

*mf*

*mf*

F#7sus F#7sus F# F+7 Esus7 D7

F#7sus F#7sus F# F+7 Esus7 D7



107

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

In the pock-et put

Bmi<sup>7</sup> F#7(#9) Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>

Bmi<sup>7</sup> F#7(#9) Bmi<sup>7</sup> Bmi<sup>7</sup> Bmi<sup>7</sup>



111

Voice

it in the pock-et

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

*gliss.*

*gliss.*

Bmi<sup>7</sup>

Bmi<sup>7</sup>

F#7(#9)

Bmi<sup>7</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

F#7(#9)

Bmi<sup>7</sup>

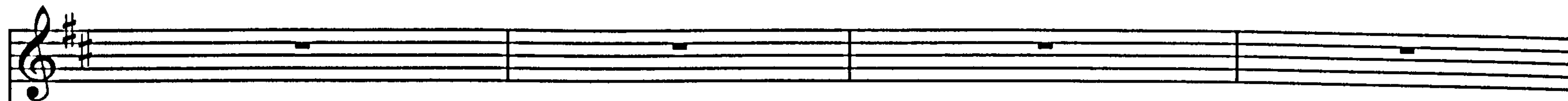
Bmi<sup>7</sup>

F#7(#9)

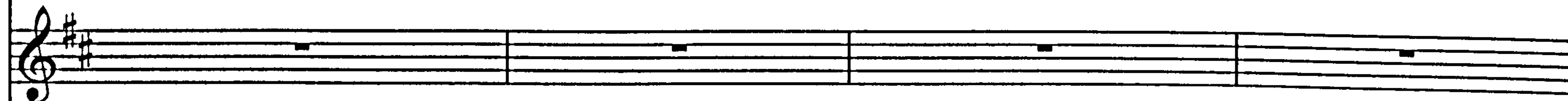
Bmi<sup>7</sup>

115

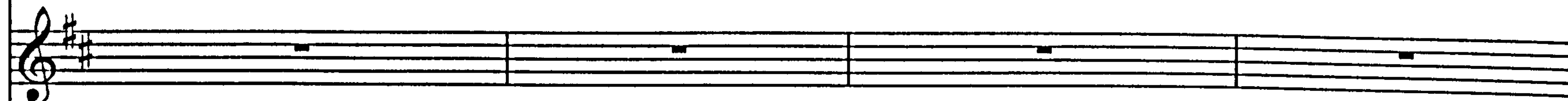
Voice



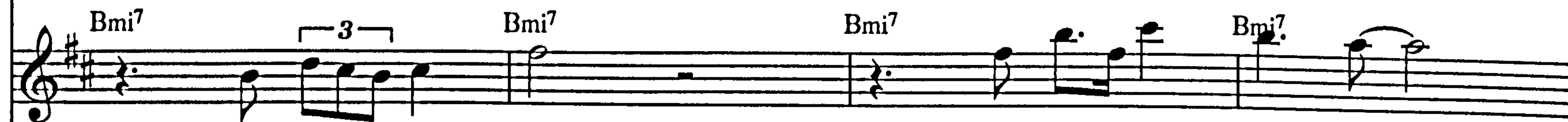
T. Sax.



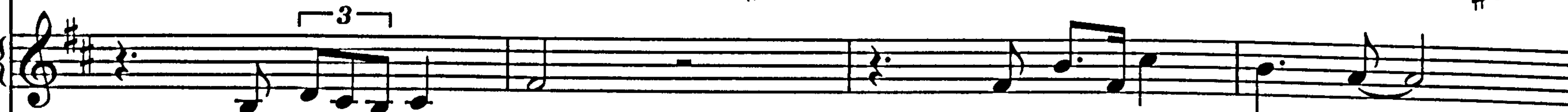
Tpt.



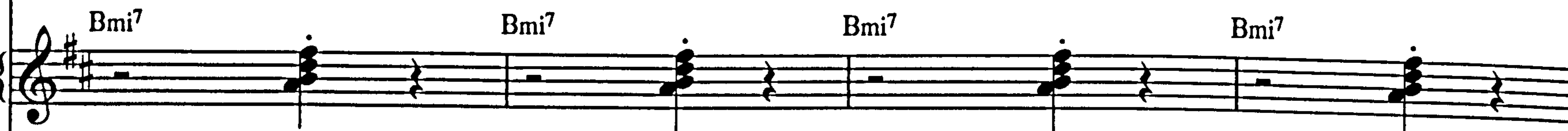
Guit.

Elec.  
Piano

Org.



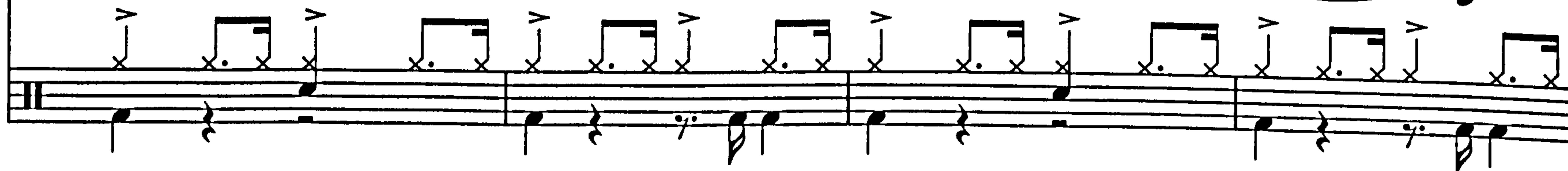
Org.



Bass



Dr.



119

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

The musical score is written for a jazz ensemble. The key signature is two sharps (F# and C#). The score begins at measure 119. The Voice part consists of whole rests. The T. Sax. part has a melodic line starting with a piano (p) dynamic. The Tpt. part has a harmonic line. The Guit. part has a melodic line with a triplet and a piano (p) dynamic, and a Bmi7 chord. The Elec. Piano part has a melodic line with a triplet and a Bmi7 chord. The Org. part has a melodic line with a triplet and a Bmi7 chord. The Bass part has a melodic line. The Dr. part has a rhythmic pattern with eighth notes and rests.



123

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

The musical score for page 30, measures 123-126, is written for a band. The key signature is two sharps (F# and C#). The staves are arranged vertically: Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Org., Bass, and Dr. The Guit., Elec. Piano, and Org. staves feature Bmi7 chords. The Guit. and Org. staves also include triplet markings. The Dr. staff shows a complex rhythmic pattern with eighth and sixteenth notes.



127

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

Bmi<sup>7</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

G#m<sup>11</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

G#m<sup>11</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

Bmi<sup>7</sup>

G#m<sup>11</sup>

131

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

*mf*

*mf*

*G#m11* *G7b5* *G7b5* *F#7sus* *F#7sus*

*G#m11* *G7b5* *G7b5* *F#7sus* *F#7sus*

*G#m11* *G7b5* *G7b5* *F#7sus* *F#7sus*

136

Voice

T. Sax.

Tpt.

Guit.

Elec.  
Piano

Org.

Org.

Bass

Dr.

Chord markings in Guit., Elec. Piano, and Org. staves:

- Measure 136: F+7
- Measure 137: Esus7
- Measure 138: D7
- Measure 139: Bmi7
- Measure 140: F#7(#9)
- Measure 141: Bmi7



140

Voice

In the pock-et put it in the pock-et

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

The musical score is written for eight instruments: Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Bass, and Dr. The key signature is two sharps (F# and C#). The tempo is 140. The lyrics are 'In the pock-et put it in the pock-et'. The guitar part features Bmi7 chords and a triplet. The organ part features Bmi7 chords. The bass part features a melodic line. The drum part features a rhythmic pattern.



144

Voice

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

The musical score for page 35, measures 144-147, is written for a jazz ensemble. The key signature is two sharps (F# and C#). The score includes staves for Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Bass, and Dr. The music features a variety of instruments playing in a jazz style. The guitar and electric piano parts include chord markings: Bmi7. The drum part features a consistent rhythmic pattern of eighth notes.

148

Voice

In the pock-et put it in the pock-et

T. Sax.

Tpt.

Guit.

Elec. Piano

Org.

Org.

Bass

Dr.

The musical score for page 36, measures 148-151, is written for a jazz ensemble. The key signature is two sharps (F# and C#). The voice part has the lyrics 'In the pock-et put it in the pock-et'. The guitar and electric piano parts feature Bmi7 chords. The drum part has a consistent rhythmic pattern.

152

Voice

T. Sax.

Tpt.

Guit.

Elec.  
Piano

Org.

Org.

Bass

Dr.

Sheet music for a jazz ensemble, measures 152-155. The score includes parts for Voice, T. Sax., Tpt., Guit., Elec. Piano, Org., Bass, and Dr.

Chord changes indicated:

- Bmi<sup>7</sup>
- Bmi<sup>7</sup>
- Guitar cadenza
- G<sup>#</sup>mi<sup>11</sup>
- G<sup>7</sup>(b5)
- G<sup>#</sup>mi<sup>11</sup>
- G<sup>7</sup>(b5)
- G<sup>#</sup>mi<sup>11</sup>

A large "E" is written in a box above the Bass staff in measure 154.





○

ad.lib

Bmi<sup>9</sup>

**PP**

Bmi<sup>9</sup>

**F7**

Esus<sup>7</sup>

D7

**F7**

**Esus<sup>7</sup>**

D7

Bmi<sup>9</sup>

**F7**

**Esus<sup>7</sup>**

D7

**Bmi<sup>9</sup>**

**Bmi<sup>9</sup>**

**PP**



**Concert score:**  
**A Long Way Home**

A composition for two guitars.  
Composed and arranged by Rod Sinclair

A Long Way Home

Rod Sinclair

♩=122 Intro

Guitar 1

Guitar 2

Eadd<sup>9</sup> B<sup>7</sup>/E Eadd<sup>9</sup> B<sup>7</sup>/E

5

Guit.1

Guit.2

Eadd<sup>9</sup> B<sup>7</sup>/E B<sup>7</sup> B<sup>7</sup>/E F<sup>#</sup>mi<sup>7</sup>(b5) Cma6(#11) E/B

9

Guit.1

Guit.2

G<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>11</sup> B<sup>7</sup>/F<sup>#</sup> Fma7(#11)



Interpret melody freely

11

Guit.1

Guit.2

*mp*

Chords: C#mi11, E/G#, Emi/G, F#7, F#7/C#, F#mi7, B7(no3rd), C#mi11, D9

15

Guit.1

Guit.2

Chords: C#mi11, G7, F#7, Fma7(#11), F#mi11, B11, E9, A, Bma9

19

Guit.1

Guit.2

Chords: E9, Ama7/E, C+7, A7, Bb7(b5), A7, A#7(b5), A7

23

Guit.1

Guit.2

$C\sharp mi7$   $C7\sharp5$   $Bsus^{13}$   $C^6$   $Cma^{13}(\sharp11)$   $E^9$

$C\sharp mi7$   $C7\sharp5$   $Bsus^{13}$   $C^6$   $Cma^{13}(\sharp11)$   $E^9$

*mp*

27

Guit.1

Guit.2

$C\sharp mi^{11}$   $E/G\sharp$   $Emi/G$   $F\sharp7$   $F\sharp7/C\sharp$   $B^{11}$   $C^{\circ7}$   $C\sharp mi^{11}$   $D^9$

$C\sharp mi^{11}$   $E/G\sharp$   $Emi/G$   $F\sharp7$   $F\sharp7/C\sharp$   $B^{11}$   $C^{\circ7}$   $C\sharp mi^{11}$   $D^9$   $C\sharp mi^{11}$   $G^{13}$   $F\sharp7$

*mp*

32

Guit.1

Guit.2

$Fma7(\sharp11)$   $F\sharp mi^{11}$   $B^9$   $E^9$   $Ama7$   $E^9$   $Ama7$



36

Guit.1

Guit.2

C+7 A7 A#7(b5) A7 E/C# C7#5 Bsus13

41

Guit.1

Guit.2

G/E G/A G/B Cma7 Cma9 Cma9 Fma7(#11)

**B**

45

Guit.1

Guit.2

Eb9 Bbm7 Eb7(b9) Abma7(#11) Abma7(#11) Gmi7

49

Guit.1

Guit.2

F6

Bbma13

Bbma7

Ebma7

Ebma9

Ebma9

C#mi6/9

53

Guit.1

Guit.2

C#mi7

G#mi7

Ami9

G

Gma7

*mp*

57

Guit.1

Guit.2

Cma6

Cma7(#11)

Eadd9

C#mi11

E/G#

Emi/G

F#7

F#7/C#

*mp*

61

Guit.1

Guit.2

F#mi7 B7(no3rd) C#mi11 D9 C#mi11 G13 F#7 Fma7(#11)

65

Guit.1

Guit.2

F#mi11 B11 E9 A Bma9 E9 Ama7/E C+7

69

Guit.1

Guit.2

A7 A#7(b5) A7 E/C# C7#5 B7/E



73

Guit.1

Guit.2

*ppp*

E<sup>6</sup> B<sup>7</sup>/E E<sup>6</sup>/<sup>9</sup> B<sup>7</sup>/E

77

Guit.1

Guit.2

*mp*

E<sup>6</sup> B<sup>7</sup>/E B<sup>7</sup> B<sup>7</sup>/E F<sup>#</sup>mi<sup>7</sup>(b5) C<sup>ma</sup>6 E/B G<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>11</sup>

82

Guit.1

Guit.2

Guitar fill

E G<sup>#</sup>mi<sup>11</sup> C<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>7</sup>(b5) C<sup>ma</sup>6(#11) E/B C<sup>#</sup>mi<sup>11</sup> F<sup>#</sup>mi<sup>11</sup> B<sup>7</sup>/F<sup>#</sup> F<sup>ma</sup>7(#11)



87

Guit.1

*mp*

Solos

Guit.2

Chords: C#mi11, E/G#, Emi/G, F#7, F#7/C#, F#mi7, B7(no3rd), C#mi11, D9, C#mi11, G7, F#7

Detailed description: This system covers measures 87 to 91. Guit.1 plays a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The dynamics are marked 'mp' and 'Solos'. Guit.2 plays a bass line in treble clef. Chords are indicated above and below the staves: C#mi11, E/G#, Emi/G, F#7, F#7/C#, F#mi7, B7(no3rd), C#mi11, D9, C#mi11, G7, F#7.

92

Guit.1

Guit.2

Chords: Fma7(#11), F#mi11, B11, E9, A Bma9, E9, Ama7/E, C+7

Detailed description: This system covers measures 92 to 96. Guit.1 plays a melodic line in treble clef. Guit.2 plays a bass line in treble clef. Chords are indicated above and below the staves: Fma7(#11), F#mi11, B11, E9, A Bma9, E9, Ama7/E, C+7.

97

Guit.1

Guit.2

Chords: A7, A#7(b5), A7, C#mi7, C7#5, Bsus13

Detailed description: This system covers measures 97 to 101. Guit.1 plays a melodic line in treble clef. Guit.2 plays a bass line in treble clef. Chords are indicated above and below the staves: A7, A#7(b5), A7, C#mi7, C7#5, Bsus13.

101

Guit.1

Guit.2

*mp*

C#mi11 E/G# Emi/G F#7 F#7/C# F#mi7 B7(no3rd) C#mi11 D9

105

Guit.1

Guit.2

C#mi11 G13 F#7 Fma7(#11) F#mi11 B11 E9 A Bma9

109

Guit.1

Guit.2

E9 Ama7/E C+7 A7 A#7(b5) A7

113

Guit.1

Guit.2

E/C# C7#5 Bsus13

G/E Eb7(#5) Dsus13

117

Guit.1

Guit.2

E/C# C7(#5) Bsus13

C6 Cma7(#11)

121

Guit.1

Guit.2

C6 Cma7(#11)

C6 Cma7(#11)

E6/9

**Concert score:**  
**Dark**

A composition for solo acoustic guitar.  
Composed and arranged by Rod Sinclair



# Dark

## Rod Sinclair

Red Emerald

♩ = 58 Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Guitar (dropped D tuning)

Ped.

Guitar 'tab

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Ped.

5 Dmi(+5) A(b9/no3rd) Dmi(+5) Gmi7/D A7+

Guit.

Ped.

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5) Gmi7/D A7+

Ped.

Big Red Music 2007



Guit. 17

Dm+5 A(b9/no3rd) D7(sus4) D7(b9)/F#

Ped. Ped.

Guit. T A B

Dm+5 A(b9/no3rd) D11 D7(b9)

Ped. Ped. Ped.

Guit. 21 Ebma7 Cadd9 Bbadd9(#11) Ebma7 Abma7 Dmi7(+5) Ab7/Gb7sus4

Guit. T A B

Ebma7 Cadd9 Bbadd9(#11) Ebma7 Abma7 Dmi7(+5) Ab7/Gb7sus4



25  $Cm^7$   $Dm^7$   $E^bma^7$   $A7^{\#9\#5}$

Guit.

Guit.

$Cm^7$   $Dm^7$   $E^bma^7$   $A7^{\#9\#5}$

29  $Dmi(+5)$   $A(b^9/no^3rd)$

Guit.

Guit.

$Dmi(+5)$   $A(b^9/no^3rd)$



Open solo over chord sequence

33

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Ped.

37

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Ped.

6

41

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Ped.

Guit.

T A B

Dmi(+5) A(b9/no3rd) Dmi(+5) A(b9/no3rd)

Ped.

45

Guit.

Dmi(+5) A(b9/no3rd) Dmi(+5)

Ped.

Guit.

T A B

Dmi(+5) A(b9/no3rd) Dmi(+5)

Ped.

3 tr Guitar cadenza

3

10 10 13 10 11

11 10 7 7 3 0 1 0 3



57 Cm<sup>7</sup> Dm<sup>7</sup> E<sup>b</sup>ma<sup>7</sup> A<sup>7</sup>#<sup>9</sup>#<sup>5</sup>

Guit.

Guit.

61 Dmi(+<sup>5</sup>) A(<sup>b</sup><sup>9</sup>/no<sup>3</sup>rd) Ami<sup>11</sup> A<sup>7</sup><sub>+</sub>

Guit.

Guit.



65 *poco rall.*

Guit. *Dmi(+5)* *A(b9/no3rd)* *Dmi(+5)* *A(b9/no3rd)*

*mp*

Guit. *Dmi(+5)* *A(b9/no3rd)* *Dmi(+5)* *A(b9/no3rd)*

*Ped.*

69 *Dmi(+5)* *A(b9/no3rd)* *Dmi(+5)* *A(b9/no3rd)*

Guit. *Dmi(+5)* *A(b9/no3rd)* *Dmi(+5)* *A(b9/no3rd)* *ppp* *mp*

*Ped.*

Guit. *Dmi(+5)* *A(b9/no3rd)* *Dmi(+5)* *A(b9/no3rd)*

*Ped.* *mp*

**Concert score:**  
**Mmm Interesting**

A composition for two acoustic guitars and  
rhythm section.

Composed and arranged by Rod Sinclair

# Mmm Interesting

Rod Sinclair

**A**  $\text{♩} = 102$   
Cmi Play freely

A. Guitar

A. Guitar

A. Bass

Drum Kit

**A**  $\text{♩} = 102$   
Samba

Chords:  $A^bma7(\#11)$ , Cmi,  $A^b13$ ,  $A^b(b5)$

Improvised fills

5 Cmi  $A^bma7(\#11)$  1.2. Cmi  $A^b13$   $A^b(b5)$

A. Gtr.

A. Gtr.

A. Bass

Dr.

1.2.

3.

9

A. Gtr.

Dmi7(b5)

G7(b9)

**B**

C6

A. Gtr.

Dmi7(b5)

G7(b9)

G7(b9)

C6

C6

A. Bass

Dmi7(b5)

G7(b9)

C6

C6

Dr.

Dmi7(b5)

G7(b9)

**B**

13

A. Gtr.

Bb13

Bb6

Ab13

Abma13(#11)

Dmi7(b5)

A. Gtr.

Bb13

Bb6

Ab13

Abma13(#11)

Dmi7(b5)

A. Bass

Bb13

Bb6

Ab13

Abma13(#11)

Dmi7(b5)

Dr.



18  $G7(b9)$   $C^6$   $C^6$   $B^b13$   $B^b6$

A. Gtr.

A. Gtr.

A. Bass

Dr.

23  $A^b13$   $A^bma13(\#11)$   $Dmi7(b5)$   $G7(b9)$   $Cmi$

A. Gtr.

A. Gtr.

A. Bass

Dr.

28  $A^{\flat}ma7(\#11)$   $Fmi^9$   $B^{\flat}13$   $Cmi$   $A^{\flat}ma7(\#11)$

A. Gtr.

A. Gtr.

A. Bass

Dr.

33  $Fmi^9$   $B^{\flat}13$   $G^{\sharp}mi^9$   $G^{\sharp}mi^9$   $Ema9(\#11)$   $Ema9(\#11)$

A. Gtr.

A. Gtr.

A. Bass

Dr.

39 C#mi9

A. Gtr.

A. Gtr.

A. Bass

Dr.

5

A9

D11

G7(b9)

C#mi9

A9

D11

G7(b9)

C#mi9

A9

D11

G7(b9)

43 C6

A. Gtr.

A. Gtr.

A. Bass

Dr.

C6

Bb13

Bb6

Ab13

C6

Bb13

Bb6

Ab13

C6

Bb13

Bb6

Ab13



48  $A^bma13(\#11)$   $Dmi7(b5)$

A. Gtr.

A. Gtr.  $A^bma13(\#11)$   $Dmi7(b5)$   $G7(b9)$

A. Bass  $A^bma13(\#11)$   $Dmi7(b5)$

Dr.  $Dmi7(b5)$

51

52  $C$

A. Gtr.

A. Gtr.  $C$   $D^b/C$   $A/C$

A. Bass

Dr.  $C$

55



56

A. Gtr.

A. Gtr.

A. Bass

Dr.

**D** Cmi

A<sup>b</sup>ma7(#11)

A<sup>b</sup>/C

Play freely Cmi

A<sup>b</sup>ma7(#11)

Cmi

A<sup>b</sup>ma7(#11)

**D**

61

A. Gtr.

A. Gtr.

A. Bass

Dr.

Cmi

A<sup>b</sup>13

Cmi

A<sup>b</sup>ma7(#11)

Cmi

Cmi

A<sup>b</sup>13

A<sup>b</sup>13

A<sup>b</sup>(b5)

Cmi

A<sup>b</sup>ma7(#11)

Cmi

Cmi

A<sup>b</sup>13

Cmi

A<sup>b</sup>ma7(#11)

Cmi

66  $A^bma7(\#11)$  Cmi  $A^bma7(\#11)$  Cmi  $A^b13$

A. Gtr.

A. Gtr.

A. Bass

Dr.

71 Cmi  $A^bma7(\#11)$  Cmi  $A^b13$

A. Gtr.

A. Gtr.

A. Bass

Dr.

75

A. Gtr.  $G7(b9)$

A. Gtr.  $G7(b9)$  Pick up into solo  $G7(b9)$   $G7(b9)$   $G7(b9)$

A. Bass

Dr.

79

**E**

Guitar solos (Gtr#2 x2/Gtr#1 x2)  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$   $Cmi$

A. Gtr.

Guitar solos (Gtr#2 x2/Gtr#1 x2)  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$   $Cmi$

A. Gtr.

Guide bass part - interpret freely  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$   $Cmi$

A. Bass

**E**

Dr.



10

84 A<sup>b</sup>ma7(#11)Fmi<sup>9</sup>B<sup>b</sup>13G<sup>#</sup>mi<sup>9</sup>G<sup>#</sup>mi<sup>9</sup>

A. Gtr.

A<sup>b</sup>ma7(#11)Fmi<sup>9</sup>B<sup>b</sup>13G<sup>#</sup>mi<sup>9</sup>G<sup>#</sup>mi<sup>9</sup>

A. Gtr.

A<sup>b</sup>ma7(#11)Fmi<sup>9</sup>B<sup>b</sup>13G<sup>#</sup>mi<sup>9</sup>G<sup>#</sup>mi<sup>9</sup>

A. Bass

Dr.

89 Ema9(#11)

Ema9(#11)

C<sup>#</sup>mi<sup>9</sup>A<sup>9</sup>D<sup>11</sup>

G7(b9)

x 4

A. Gtr.

Ema9(#11)

Ema9(#11)

C<sup>#</sup>mi<sup>9</sup>A<sup>9</sup>D<sup>11</sup>

G7(b9)

x 4

A. Gtr.

Ema9(#11)

Ema9(#11)

C<sup>#</sup>mi<sup>9</sup>A<sup>9</sup>D<sup>11</sup>

G7(b9)

x 4

A. Bass

Dr.



95 **F**

A. Gtr.

A. Gtr.

A. Bass

**F**

Dr.

Measures 95-98. The top staff (A. Gtr.) has whole rests. The second staff (A. Gtr.) and third staff (A. Bass) have a melodic line in F major. The fourth staff (Dr.) has a drum pattern. A boxed 'F' is above the first staff and below the third staff.

99

A. Gtr.

A. Gtr.

A. Bass

Dr.

Measures 99-102. The top staff (A. Gtr.) has whole rests. The second staff (A. Gtr.) and third staff (A. Bass) have a melodic line in F major. The fourth staff (Dr.) has a drum pattern. A triplet is marked in measure 102.

103  $G7(b9)$   $G7(b9)$   $G7(b9)$

A. Gtr.  $G7(b9)$   $G7(b9)$   $G7(b9)$

A. Bass

Dr.

107 **G** solos (Bass 8 Kit 8 Bass 4 Kit 4 Bass 2 Kit 2 Bass 1 Kit 1)  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$

A. Gtr.  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$

A. Gtr.  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$

A. Bass  $Cmi$   $A^bma7(\#11)$   $Fmi^9$   $B^b13$

Dr. **G**

11/Cmi

A. Gtr.

Cmi

A. Gtr.

Cmi

A. Bass

Dr.

A<sup>b</sup>ma7(#11)

A<sup>b</sup>ma7(#11)

Fmi<sup>9</sup>

Fmi<sup>9</sup>

B<sup>b</sup>13

B<sup>b</sup>13

11/G<sup>#</sup>mi<sup>9</sup>

A. Gtr.

G<sup>#</sup>mi<sup>9</sup>

A. Gtr.

G<sup>#</sup>mi<sup>9</sup>

A. Bass

Dr.

G<sup>#</sup>mi<sup>9</sup>

G<sup>#</sup>mi<sup>9</sup>

Ema9(#11)

Ema9(#11)

Ema9(#11)

Ema9(#11)



11  $C\#mi^9$

A. Gtr.  $A^9$   $D^{11}$   $G7(b9)$

A. Gtr.  $C\#mi^9$   $A^9$   $D^{11}$   $G7(b9)$

A. Bass  $C\#mi^9$   $A^9$   $D^{11}$   $G7(b9)$

Dr. 1.

123 2.

A. Gtr.  $Dmi^7(b5)$   $G7(b9)$

A. Gtr.  $G7(b9)$

A. Bass

Dr. 2.



125 **H** Cmi A<sup>b</sup>ma7(#11) Fmi<sup>9</sup> B<sup>b</sup>13 Cmi

A. Gtr.

A. Gtr.

A. Bass

Dr.

130 A<sup>b</sup>ma7(#11) Fmi<sup>9</sup> B<sup>b</sup>13 A<sup>b</sup>mi<sup>9</sup> G<sup>#</sup>mi<sup>9</sup>

A. Gtr.

A. Gtr.

A. Bass

Dr.

16

The musical score for measures 16-19 is as follows:

Measure	A. Gtr. (Top)	A. Gtr. (Middle)	A. Bass	Dr.
16	$135 \text{ Ema9}(\#11)$	$\text{Ema9}(\#11)$	$\text{Ema9}(\#11)$	X
17	$\text{Ema9}(\#11)$	$\text{Ema9}(\#11)$	$\text{Ema9}(\#11)$	X
18	$\text{C}\#\text{mi}^9$	$\text{C}\#\text{mi}^9$	$\text{C}\#\text{mi}^9$	X
19	$\text{A}^9$	$\text{A}^9$	$\text{A}^9$	X

139 D<sup>11</sup> G7(b9) C<sup>6</sup> C<sup>6</sup>

A. Gtr.

A. Gtr.

A. Bass

Dr.

143  $B^b13$   $B^b6$   $A^b13$

A. Gtr.

A. Gtr.

A. Bass

Dr.

144  $A^bma13(\#11)$   $Dmi7(b5)$  Guitar fill  $G7(b9)$

A. Gtr.

A. Gtr.

A. Bass

Dr.



149 **I** Play freely

A. Gtr.  $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$   $\text{Cmi}$   $\text{A}^\flat13$   $\text{A}^\flat(\text{b}5)$   $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

Improvised fills

A. Gtr.  $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$   $\text{Cmi}$   $\text{A}^\flat13$   $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

A. Bass  $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$   $\text{Cmi}$   $\text{A}^\flat13$   $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

**I**

Dr. **II**

155 **1.2.**  $\text{Cmi}$   $\text{A}^\flat13$   $\text{A}^\flat(\text{b}5)$  **3.**  $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

A. Gtr.  $\text{Cmi}$   $\text{A}^\flat(\text{b}5)$   $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

A. Gtr.  $\text{Cmi}$   $\text{A}^\flat(\text{b}5)$   $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

A. Bass  $\text{Cmi}$   $\text{A}^\flat(\text{b}5)$   $\text{Cmi}$   $\text{A}^\flat\text{ma7}(\#11)$

**1.2.** **3.**

Dr. **1.2.** **3.**



159 Cmi A<sup>b</sup>13 Cmi A<sup>b</sup>ma7(#11) Cmi G7(b9)

A. Gtr.

A. Gtr.

A. Bass

Dr.

Bass plays freely

Kit plays freely

166 G7(b9) G7(b9) G7(b9) G7(b9) G7(b9)

A. Gtr.

A. Gtr.

A. Bass

Dr.

170 G7(#9) G7(b9) G7(#9) G7(b9)

A. Gtr.

A. Gtr.

A. Bass

Dr.

The musical score consists of four staves. The first staff (A. Gtr.) is in treble clef and contains a series of chords and single notes, with a final triplet of eighth notes. The second staff (A. Gtr.) is also in treble clef and features a similar pattern of chords and notes, ending with a triplet. The third staff (A. Bass) is in bass clef and shows a sequence of notes and rests, concluding with a triplet. The fourth staff (Dr.) is a drum staff with a single line and contains a rhythmic pattern of eighth and sixteenth notes, also ending with a triplet. Above the first staff, the measure numbers 170, 171, 172, and 173 are indicated, along with the chords G7(#9), G7(b9), G7(#9), and G7(b9) respectively. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

**Concert score:**  
**Hang on JJ (rhythm section only)**

A composition for Dobro guitar, fiddle, and  
rhythm section.

Composed and arranged by Rod Sinclair

# Hang On JJ - Rhythm section guide

Intro R/R Country Groove alla JJ Cale  
♩=118 Play freely

Rod Sinclair

Violin

Dobro Guitar

Acoustic Guitar

Bass

Drum Kit

♩=118

5

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.



13

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

Chords: G<sup>7</sup> C/E F G<sup>7</sup> C/E F B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

Chords: B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup>

Chords: B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup>

21

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

Chords: G G E<sup>b</sup> F G G G E<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>

29

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

37

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

G<sup>7</sup> C/E F G<sup>7</sup> C/E F G<sup>7</sup> C/E F G<sup>7</sup> C/E F G<sup>7</sup>

46

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

C/E F G<sup>7</sup> C/E F B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>7</sup> D<sup>7</sup> To Coda

C/E F G<sup>7</sup> C/E F B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>7</sup> D<sup>7</sup> To Coda

C/E F G<sup>7</sup> C/E F B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>ma<sup>7</sup>

53

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

Solos

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> G<sup>7</sup> F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> G<sup>7</sup>

Solos

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> G<sup>7</sup> F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> G<sup>7</sup>

Solos

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> G<sup>7</sup> F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> G<sup>7</sup>



65

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Dr.

71

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

DS al  $\phi$

G<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>bma7</sup> D<sup>7</sup>

G<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>bma7</sup> D<sup>7</sup>

G<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>bma7</sup> D<sup>7</sup>

G<sup>7</sup> G<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> A<sup>bma7</sup> D<sup>7</sup>

Dr.

DS al  $\phi$



77

Vln.

A. Gtr.

A. Gtr.

Bs.

Dr.

$G^7$

$C/E$

F

R and R till fade

77

78

# **Concert score: The Black Isle**

A composition for fiddle, Dobro guitar,  
acoustic guitar, double-bass and percussion.  
Composed and arranged by Rod Sinclair

# The Black Isle

Rod Sinclair

A

Violin

Violin staff with treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The staff contains six measures of whole rests.

Dobro Guitar

Dobro Guitar staff with treble clef, key signature of two sharps, and 4/4 time signature. The staff contains six measures of whole rests.

Dobro fills

Dobro Guitar  
Tab

Dobro Guitar Tab staff with five lines. The first line is labeled with fret numbers: D, B, A, D, B. The staff contains six measures of whole rests.

A. Guitar  
DADGAD

A. Guitar staff with treble clef, key signature of two sharps, and 4/4 time signature. The first two measures contain whole rests. The third measure is marked "Guitar intro rubato". The remaining measures contain a melodic line with eighth and sixteenth notes. The word "Rubato" is written above the staff at the start of the third measure.

A. Guitar  
DADGAD Tab

A. Guitar Tab staff with five lines. The first line is labeled with fret numbers: D, A, A, D, A. The staff contains six measures of whole rests, followed by a melodic line with fret numbers and accidentals.

Bow noises

Upright Bass

Upright Bass staff with bass clef, key signature of two sharps, and 4/4 time signature. The staff contains six measures of whole rests.

7

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D

Ped.

Ped.

This musical score is for a guitar and violin ensemble. It consists of six staves. The top staff is for the Violin (Vln.) in treble clef with a key signature of two sharps (F# and C#). It contains whole rests for the first four measures. The second staff is for the Acoustic Guitar (A. Gtr.) in treble clef with a key signature of two sharps. It contains a melodic line starting with a quarter note G4, followed by eighth and quarter notes. The third staff is for the Acoustic Guitar (A. Gtr.) in a standard six-string configuration (T, A, B). It contains a bass line with fret numbers (0, 2, 0, 2, 0, 0, 2, 0, 2, 2, 0, 4, 2, 2) and a 'Ped.' (pedal point) marking. The fourth staff is for the Acoustic Guitar (A. Gtr.) in treble clef with a key signature of two sharps. It contains a melodic line with a 'D' marking under the first measure and a 'Ped.' marking under the eighth measure. The fifth staff is for the Acoustic Guitar (A. Gtr.) in a standard six-string configuration (T, A, B). It contains a bass line with fret numbers (0, 0, 0, 0, 2, 2, 2, 2, 0, 0, 0, 0, 4, 2, 2, 0, 0, 0, 0, 0, 0) and a 'Ped.' marking. The bottom staff is for the Upright Bass (U. Bass) in bass clef with a key signature of two sharps. It contains whole rests for the first four measures.



$\text{♩} = 88$

**B**

Vln. *pp*

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

The musical score is for page 3, marked with rehearsal mark **B**. The tempo is indicated as  $\text{♩} = 88$ . The score includes parts for Violin (Vln.), Acoustic Guitar (A. Gtr.), and Upright Bass (U. Bass). The Violin part features a melodic line with a crescendo and a slur. The Acoustic Guitar part includes a treble and bass staff with a complex rhythmic pattern. The Upright Bass part is a simple bass line.

15

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

This musical score page contains measures 15 through 18. The instruments are Violin (Vln.), Acoustic Guitar (A. Gtr.), and Upright Bass (U. Bass). The key signature is two sharps (F# and C#). Measure 15 features a melodic line in the Violin and a rhythmic accompaniment in the Acoustic Guitar. Measure 16 shows a continuation of the Violin melody and a more active Acoustic Guitar part. Measure 17 includes a change in the Acoustic Guitar's harmonic structure, marked with chords D/F#, D/G, and A. Measure 18 concludes the section with a final chord in the Acoustic Guitar and a sustained note in the Upright Bass.

19

C

Vln.

*mp*

Play freely around melody

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D

A

F#mi

G

F#mi

A

F#mi

G

D

A

F#mi

G

F#mi

A

F#mi

G

23

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D A F#mi G

D A F#mi G

Ped.

4 2 0 2 2 0 4 4

5 4 2 4 4 2 0 0

0 2 0 0 4 5 7 4



27 **D**

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

G F#mi A F#mi G A

G

Detailed description: This musical score page contains measures 27 through 30. The key signature is D major (two sharps). Measure 27 is marked with a 'D' in a box. The Violin (Vln.) part starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The Acoustic Guitar (A. Gtr.) part starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The Acoustic Guitar part also includes a guitar-specific staff with fret numbers (T, A, B). The Upright Bass (U. Bass) part starts with a half note D3, followed by eighth notes E3, F#3, G3, A3, B3, C4, and D4. The Acoustic Guitar part also includes a fret number (G) above the staff. The Upright Bass part includes a fret number (G) above the staff. The Acoustic Guitar part also includes a fret number (G) above the staff. The Upright Bass part includes a fret number (G) above the staff.



35

E

Vln.

A. Gtr.

A. Gtr.

T  
A  
B

A. Gtr.

Bmi

A#mi7(b5) Similar arpeggios

Ami6

C/D

A. Gtr.

Bmi

U. Bass

39

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

Bmi

A<sup>#</sup>mi<sup>7</sup>(b5)

Ami<sup>6</sup>

C/D



43

Vln.

*pp*

*mp*

A. Gtr.

A. Gtr.

Bmi

A<sup>#</sup>mi<sup>7</sup>(b5)

A<sup>#</sup>mi<sup>6</sup>

C/D

A. Gtr.

T

A

B

C/D

Red.

U. Bass

Bmi

A<sup>#</sup>(b5/b6)

A<sup>#</sup>mi<sup>6</sup>

C/D

Red.

47

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

poco rall..

3

Bmi

A<sup>#</sup>mi<sup>7</sup>(b5)

Em<sup>7b5</sup>

Em<sup>7b5</sup>/A

A<sup>13</sup>

A<sup>7</sup>

Bmi

A<sup>#</sup>mi<sup>7</sup>(b5)

Em<sup>7b5</sup>

Em<sup>7b5</sup>/A

A<sup>13</sup>

47

48

49

50

51 **F** ♩=144

Vln. *f*

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

A A A A

55 **G**

Vln. **D** **D** **Bmi** **G/D**

A. Gtr. **D** **D** **Bmi** **G/D**

A. Gtr. **T** **A** **B** **G/D**

A. Gtr. **D** **D** **Bmi** **G/D**

A. Gtr. **T** **A** **B** **G/D**

U. Bass **D** **D** **Bmi** **G/D**



59

Vln.

G D D/G

A. Gtr.

G D D/G

A. Gtr.

T  
A  
B

A. Gtr.

T  
A  
B

U. Bass

G D D/G

Detailed description: The musical score is for measures 59, 60, and 61. Measure 59 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The Violin (Vln.) and Acoustic Guitar (A. Gtr.) parts both begin with a half note G4. In measure 60, the Violin and Acoustic Guitar parts continue with a melodic line: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). This line is slurred across measures 60 and 61. In measure 61, the Violin and Acoustic Guitar parts end with a half note D5. The Upright Bass (U. Bass) part begins with a half note G2 in measure 59. In measure 60, it continues with a half note D2. In measure 61, it continues with a half note D2. The Acoustic Guitar part includes a tablature section with the letters T, A, and B. The key signature is one sharp (F#) and the time signature is 4/4.

62

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D D Bmi G G

D D Bmi G/B G

T A B

T A B

67 **H**  $D^7sus^4$  Fiddle solo  $Gadd^9$  Bmi  $Asus(add^9)$  G  $D^7sus^4$   $Gadd^9$

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

72 Bmi Asus(add9) D7sus4 Gadd9 Bmi Asus(add9) D7sus4 Gadd9

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass



78 Bmi Asus(add9) **I**

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

Chords: Bmi, Asus(add9), D, Bmi, G, G/B, G.

Tempo: 9/8.

Key signature: one sharp (F#).

First ending bracket labeled **I**.

Uppercase letters T, A, B are present in the guitar staves.

Accents (>) are present on notes in the U. Bass staff.

84 **J**  $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\text{add}\text{G}}$   $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\text{add}\text{G}}$

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

90

Vln.  $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\flat}add^{\flat}G$   $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\flat}add^{\flat}G$

A. Gtr.  $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\flat}add^{\flat}G$   $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\flat}add^{\flat}G$

A. Gtr. T  $\frac{6}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{9}{8}$

A. Gtr.  $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\flat}add^{\flat}G$   $D^7sus^4$   $Gadd^9$  Bmi  $Asus^{\flat}add^{\flat}G$

A. Gtr. T  $\frac{6}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{9}{8}$

U. Bass

96 **K**

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D D Bmi G G D

D D Bmi G/B G D

T  
A  
B

T  
A  
B



102

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D/G

D

D

Bmi

G

G

D/G

D

D

Bmi

G/B

G

D/G

D

D

Bmi

G/B

G

D

## Continue solo

108

Vln.

Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G

A. Gtr.

Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi G Bmi Asus(add<sup>9</sup>) G

A. Gtr.

T  
A  
B

A. Gtr.

Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G

A. Gtr.

T  
A  
B

U. Bass

Bmi Bmi Bmi Bmi

112

Vln. Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G

A. Gtr. Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Asus(add<sup>9</sup>) Bmi Asus(add<sup>9</sup>) G

A. Gtr. T A B

A. Gtr. Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G

A. Gtr. T A B

U. Bass Bmi Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G Bmi Asus(add<sup>9</sup>) G



116 **L**  $\text{♩} = 88$  Fiddle Cadenza

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

Fiddle Cadenza

Fiddle Cadenza

The musical score is for a Fiddle Cadenza, measures 116-119. The score is for Violin (Vln.), Acoustic Guitar (A. Gtr.), and Upright Bass (U. Bass). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 88. The Violin part has a single note in the first measure of the fourth system. The Acoustic Guitar parts have single notes in the first measure of each system. The Upright Bass part has a single note in the first measure of the fourth system. The text 'Fiddle Cadenza' is written above the first measure of the Violin, Acoustic Guitar, and Upright Bass staves.



120 **M**

Vln.

A. Gtr. Dobro fills

A. Gtr. T A B

A. Gtr. Rubato

A. Gtr. T A B Rubato

U. Bass

The musical score for page 27, measures 120-123, is written for a string quartet and acoustic guitar. The key signature is two sharps (F# and C#). The tempo is 120. The music is in 4/4 time. The Violin (Vln.) and Acoustic Guitar (A. Gtr.) parts are mostly rests. The Acoustic Guitar (A. Gtr.) parts with Rubato and the Upright Bass (U. Bass) part show melodic and harmonic development.

124

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

D

Ped.

Ped.

128 N

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

*Rubato*

The musical score consists of six staves. The top staff is for Violin (Vln.), the second and third staves are for Acoustic Guitar (A. Gtr.), and the bottom staff is for Upright Bass (U. Bass). The key signature is D major (two sharps). Measure 128 is marked with a box containing 'N'. The Acoustic Guitar part features a melodic line in the treble clef and a bass line in the bass clef, with a 'Rubato' marking above the first measure. The Upright Bass part is in the bass clef. The Violin part is in the treble clef. The Acoustic Guitar part has a 'T' (Treble) and 'B' (Bass) label on the left side of the staff.

132 **rall.** . . . . .

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Gtr.

U. Bass

The musical score is written for five staves. The first staff is for Violin (Vln.), the second for Acoustic Guitar (A. Gtr.), the third for Acoustic Guitar (A. Gtr.), the fourth for Acoustic Guitar (A. Gtr.), and the fifth for Upright Bass (U. Bass). The key signature is D major (two sharps). The tempo marking 'rall.' is indicated above the first staff. The Acoustic Guitar part features a complex melodic line with triplets and a harmonic at the end. The Upright Bass part provides a rhythmic accompaniment with fingerings indicated by numbers 0-5.



**Concert score:**  
**The Darkest Hour**

A composition for acoustic guitar, Dobro  
guitar, fiddle and rhythm section.

Composed and arranged by Rod Sinclair

# The Dark Before Dawn

Rod Sinclair

**A** String Noises & Drones  
♩ = 60 Dmi<sup>7</sup>

Violin

A. Gtr  
Dropped  
'D'

Dobro  
Guitar

Upright  
Bass

Drums

Play freely - atmospheric micro tonal slides

Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dark groove - alla Jim Keltner

5 Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Vln.

A. Gtr.

A. Gtr.

U. Bass

Dr.

Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

9 **B**  $\text{\textcircled{B}}$

Vln.  $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$

A. Gtr.  $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$

A. Gtr.  $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$

U. Bass  $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$   $\text{Dmi}^7$

Dr. **B**

13  $\text{Fmi}^{6/9}$   $\text{E}^b\text{mi}^{6/9}$   $\text{Dmi}^7$   $\text{Dmi}^7$

Vln.  $\text{Fmi}^{6/9}$   $\text{E}^b\text{mi}^{6/9}$   $\text{Dmi}^7$   $\text{Dmi}^7$

A. Gtr.  $\text{Fmi}^{6/9}$   $\text{E}^b\text{mi}^{6/9}$   $\text{Dmi}^7$   $\text{Dmi}^7$

A. Gtr.  $\text{Fmi}^{6/9}$   $\text{E}^b\text{mi}^{6/9}$   $\text{Dmi}^7$   $\text{Dmi}^7$

U. Bass  $\text{Fmi}^{6/9}$   $\text{E}^b\text{mi}^{6/9}$   $\text{Dmi}^7$   $\text{Dmi}^7$

Dr.

17 Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Vln.

A. Gtr. Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

A. Gtr.

U. Bass Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dr.

21 Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Vln.

A. Gtr. Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

A. Gtr.

U. Bass Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dr.



25  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^7$

Vln.

A. Gtr.  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^7$

A. Gtr.

U. Bass  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^7$

Dr.

29  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

Vln.

A. Gtr.  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

A. Gtr.

U. Bass  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

Dr.  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

To Coda

To Coda

33 **C** SOLOS

Vln.  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

A. Gtr.  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

A. Gtr.  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

U. Bass  $Dmi^7$   $Dmi^7$   $Dmi^7$   $Dmi^7$

Dr. **C**

37  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^{11}$

Vln.  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^{11}$

A. Gtr.  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^{11}$  (Backing Figures 2nd and 4th Times)

A. Gtr.  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^{11}$

U. Bass  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^{11}$  (Backing Figures 2nd and 4th Times)

Dr.  $Fmi^{6/9}$   $E^bmi^{6/9}$   $Dmi^7$   $Dmi^{11}$

Repeat x 4  
D.S. al Coda

41 Dmi<sup>7</sup> Dmi<sup>11</sup> *port.* Dmi<sup>7</sup> Dmi<sup>7</sup>

Vln.

A. Gtr. Dmi<sup>7</sup> Dmi<sup>11</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

A. Gtr. Dmi<sup>7</sup> Dmi<sup>11</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

U. Bass Dmi<sup>7</sup> Dmi<sup>11</sup> Dmi<sup>7</sup> Dmi<sup>7</sup>

Dr. D.S. al Coda

45 Dmi<sup>7</sup> poco rall. . . .

Vln.

A. Gtr. Dmi<sup>7</sup> D<sup>11</sup>

A. Gtr. Dmi<sup>7</sup> D<sup>11</sup>

U. Bass Dmi<sup>7</sup>

Dr. poco rall. . . .

**Concert score:**  
**You Cooda Told Me**

A composition for Dobro guitar and rhythm  
section.

Composed and arranged by Rod Sinclair



# You Cooda' Told Me

Rod Sinclair

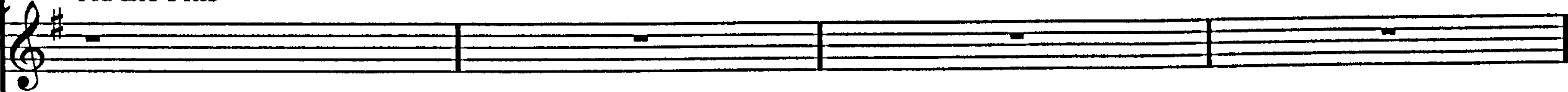
A

♩=88

Violin



Dobro Guitar



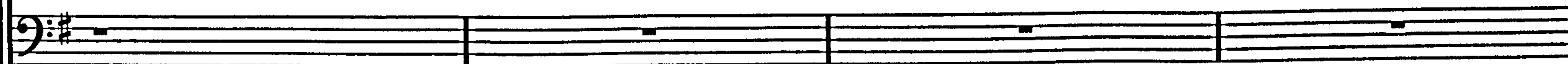
Dobro Guitar



Acoustic Guitar



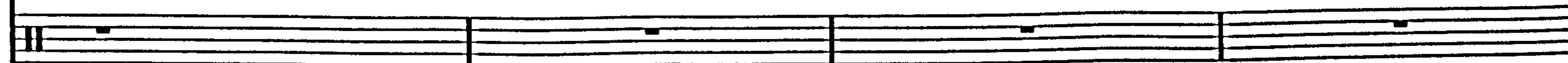
Acoustic Bass



A

♩=88

Drums



[illegible]

**B**

11

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Bass

Dr.

Ami<sup>7</sup> Bmi<sup>7</sup>(#5) Cadd<sup>9</sup> Dsus D

G Ami<sup>7</sup> Bmi<sup>7</sup>(#5) Cadd<sup>9</sup> Dsus D

G Ami<sup>7</sup> Bmi<sup>7</sup>(#5) Cadd<sup>9</sup> Dsus D

Interpret freely

G Ami<sup>7</sup> Bmi<sup>7</sup>(#5) Cadd<sup>9</sup> Dsus D

G Ami<sup>7</sup> Bmi<sup>7</sup>(#5) Cadd<sup>9</sup> Dsus D

**B** Brushes



Sheet music for a band arrangement, featuring five staves: Vln., A. Gtr., A. Gtr., A. Bass, and Dr.

The key signature is one sharp (F#), and the time signature is 4/4.

The music is organized into measures, with chord changes indicated by labels above the staves. The chords are:

- Vln.: G13, F#7, Bmi7, B7, Emi7, F#7
- A. Gtr. (top): C#mi7(b5), G13, F#7, Bmi7, B7, Emi7, F#7
- A. Gtr. (middle): C#mi7(b5), G13, F#7, Bmi7, B7, Emi7, F#7
- A. Bass: C#mi7(b5), G13, F#7, Bmi7, B7, Emi7, F#7
- Dr.: F#7

The notation includes various musical symbols such as notes, rests, and accidentals, indicating the specific pitch and rhythm for each instrument.



21

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Bass

Dr.

Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>11</sup> D<sup>b</sup><sub>9</sub>(#11)

Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>11</sup> D<sup>b</sup><sub>9</sub>(#11)

Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>11</sup> D<sup>b</sup><sub>9</sub>(#11)

Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>11</sup> D<sup>b</sup><sub>9</sub>(#11)

Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>11</sup> D<sup>b</sup><sub>9</sub>(#11)

Bmi<sup>7</sup> E<sup>7</sup> Ami<sup>7</sup> E<sup>b</sup><sub>9</sub> D<sup>11</sup> D<sup>b</sup><sub>9</sub>(#11)

*gliss.*

*gliss.*

27

Vln.

Chord progression for Violin: G, Ami<sup>7</sup>, Bmi<sup>7</sup>(#5), Emi<sup>7</sup>(#5), Dsus, D

A. Gtr.

Chord progression for Acoustic Guitar 1: G, Ami<sup>7</sup>, Bmi<sup>7</sup>(#5), Emi<sup>7</sup>(#5), Dsus, D

A. Gtr.

Chord progression for Acoustic Guitar 2: G, Ami<sup>7</sup>, Bmi<sup>7</sup>(#5), Emi<sup>7</sup>(#5), Dsus, D

A. Gtr.

Chord progression for Acoustic Guitar 3: G, Ami<sup>7</sup>, Bmi<sup>7</sup>(#5), Emi<sup>7</sup>(#5), Dsus, D

A. Bass

Chord progression for Acoustic Bass: G, Ami<sup>7</sup>, Bmi<sup>7</sup>(#5), Emi<sup>7</sup>(#5), DsusDsus, D

Dr.

Drum part: A continuous eighth-note pattern across the staff.



This page of musical notation is for a jazz ensemble, featuring staves for Violin (Vln.), Acoustic Guitar (A. Gtr.), Acoustic Bass (A. Bass), and Drums (Dr.). The notation includes various chords and melodic lines for each instrument.

**Violin (Vln.):** The staff shows a series of chords: C#mi7(b5), G13, F#7, Bmi7, and B7. The notes are mostly whole and half notes, with some eighth notes in the final measure.

**Acoustic Guitar (A. Gtr.):** The staff shows a series of chords: C#mi7(b5), G13, F#7, Bmi7, and B7. The notes are mostly eighth and sixteenth notes, with some whole notes in the final measure.

**Acoustic Bass (A. Bass):** The staff shows a series of chords: C#mi7(b5), G13, F#7, Bmi7, and B7. The notes are mostly eighth and sixteenth notes, with some whole notes in the final measure.

**Drums (Dr.):** The staff shows a series of chords: C#mi7(b5), G13, F#7, Bmi7, and B7. The notes are mostly eighth and sixteenth notes, with some whole notes in the final measure.

35 Emi<sup>7</sup> F<sup>#</sup>7 Bmi<sup>7</sup> G<sup>#</sup>7(b5)

Vln.

A. Gtr. Emi<sup>7</sup> F<sup>#</sup>7 Bmi<sup>7</sup> G<sup>#</sup>7(b5)

A. Gtr. Emi<sup>7</sup> F<sup>#</sup>7 Bmi<sup>7</sup> G<sup>#</sup>7(b5)

A. Gtr. Emi<sup>7</sup> F<sup>#</sup>7 Bmi<sup>7</sup> G<sup>#</sup>7(b5)

A. Bass Emi<sup>7</sup> F<sup>#</sup>7 Bmi<sup>7</sup> G<sup>#</sup>7(b5)

Dr.

Detailed description of the musical score: The score is for a 5-piece band. The Vln. part consists of whole notes on a treble clef staff. The first A. Gtr. part has a melodic line with eighth and quarter notes. The second A. Gtr. part shows fret numbers (0, 2, 3, 5, 4) on a six-string staff. The A. Bass part has a walking bass line with eighth and quarter notes. The Dr. part has a steady eighth-note pattern. The chord progression is Emi7, F#7, Bmi7, G#7(b5) across the 8 measures.



39

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Bass

Dr.

C/G Fmi(ma7)/G C/G

C/G Fmi(ma7)/G C/G

C/G Fmi(ma7)/G C/G

C/G Fmi(ma7)/G C/G A<sup>b</sup>13 G13 G13 D<sup>9</sup> C<sup>9</sup>

C/G Fmi(ma7)/G C/G A<sup>b</sup>13 G13 G13 D<sup>9</sup>

10

43 **C** 4x repeat - written figure 1st and 3rd

Vln.

A. Gtr. Solos various r and r

A. Gtr. Solos various r and r

A. Gtr.

A. Bass

Dr. **C** Blues Rhumba

Measures 43-52. The score is for five instruments: Violin, Acoustic Guitar (top), Acoustic Guitar (middle), Acoustic Guitar (bottom), Acoustic Bass, and Drums. The key signature is one sharp (F#). The tempo/style is 'Blues Rhumba'. The score is divided into two systems. The first system contains measures 43-47. The second system contains measures 48-52. The Violin and Acoustic Guitar (top) parts have a '4x repeat' marking over measures 43-47. The Acoustic Guitar (middle) part has 'Solos various r and r' written above it. The Acoustic Bass part has a '4x repeat' marking over measures 43-47. The Drums part has a 'Blues Rhumba' marking above it. The score includes various musical notations such as notes, rests, and repeat signs.

48

Vln.  $C^9$   $B^b9$   $B^b9$   $A^b9(b5)$   $A^b9(b5)$

A. Gtr.  $C^9$   $B^b9$   $B^b9$   $A^b9(b5)$   $A^b9(b5)$

A. Gtr.  $C^9$   $B^b9$   $B^b9$   $A^b9(b5)$   $A^b9(b5)$

A. Gtr.  $C^9$   $B^b9$   $B^b9$   $A^b9(b5)$   $A^b9(b5)$

A. Bass  $C^9$   $B^b9$   $B^b9$   $A^b9(b5)$   $A^b9(b5)$

Dr.

53

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Bass

Dr.

Chords: G<sup>7</sup>, E<sup>b</sup><sub>9</sub>, D<sup>9</sup>, C<sup>9</sup>, C<sup>9</sup>, B<sup>b</sup><sub>9</sub>

Measure 53: Vln. (G<sup>7</sup>), A. Gtr. (G<sup>7</sup>), A. Gtr. (G<sup>7</sup>), A. Gtr. (G<sup>7</sup>), A. Bass (G<sup>7</sup>), Dr. (G<sup>7</sup>).  
Measure 54: Vln. (E<sup>b</sup><sub>9</sub>), A. Gtr. (E<sup>b</sup><sub>9</sub>), A. Gtr. (E<sup>b</sup><sub>9</sub>), A. Gtr. (E<sup>b</sup><sub>9</sub>), A. Bass (E<sup>b</sup><sub>9</sub>), Dr. (E<sup>b</sup><sub>9</sub>).  
Measure 55: Vln. (D<sup>9</sup>), A. Gtr. (D<sup>9</sup>), A. Gtr. (D<sup>9</sup>), A. Gtr. (D<sup>9</sup>), A. Bass (D<sup>9</sup>), Dr. (D<sup>9</sup>).  
Measure 56: Vln. (C<sup>9</sup>), A. Gtr. (C<sup>9</sup>), A. Gtr. (C<sup>9</sup>), A. Gtr. (C<sup>9</sup>), A. Bass (C<sup>9</sup>), Dr. (C<sup>9</sup>).  
Measure 57: Vln. (C<sup>9</sup>), A. Gtr. (C<sup>9</sup>), A. Gtr. (C<sup>9</sup>), A. Gtr. (C<sup>9</sup>), A. Bass (C<sup>9</sup>), Dr. (C<sup>9</sup>).  
Measure 58: Vln. (B<sup>b</sup><sub>9</sub>), A. Gtr. (B<sup>b</sup><sub>9</sub>), A. Gtr. (B<sup>b</sup><sub>9</sub>), A. Gtr. (B<sup>b</sup><sub>9</sub>), A. Bass (B<sup>b</sup><sub>9</sub>), Dr. (B<sup>b</sup><sub>9</sub>).



58

Vln.  $B^b9$   $A^b9(b5)$   $A^b9(b5)$   $G^7$   $E^b9$   $D^9$

A. Gtr.  $A^b9(b5)$   $G^7$   $E^b9$

A. Gtr.  $B^b9$   $A^b9(b5)$   $G^7$   $E^b9$

A. Gtr.  $B^b9$   $A^b9(b5)$   $A^b9(b5)$   $G^7$   $E^b9$   $D^9$

A. Bass  $A^b9(b5)$   $A^b9(b5)$   $G^7$   $E^b9$   $D^9$

Dr.

63 **D**

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Bass

**D**

Dr.

The musical score consists of six staves. The first staff is for Violin (Vln.), the second for Acoustic Guitar (A. Gtr.) in treble clef, the third for Acoustic Guitar (A. Gtr.) in tenor clef, the fourth for Acoustic Guitar (A. Gtr.) in treble clef, the fifth for Acoustic Bass (A. Bass) in bass clef, and the sixth for Drums (Dr.). A key signature change to D major (one sharp) occurs at measure 63, indicated by a sharp sign on the F line of the first staff and a 'D' in a box. Measure 63 contains whole rests for all instruments. Measures 64-66 feature a melodic line in the fourth staff (A. Gtr.) consisting of eighth and quarter notes, with a 'Ped.' (pedal) line below it. The first staff (Vln.) and second staff (A. Gtr.) contain whole rests. The fifth staff (A. Bass) contains a sustained bass line with a 'D' in a box. The sixth staff (Dr.) contains whole rests.

67 **E** 15

Vln. *Ami*<sup>7</sup> *Bmi*<sup>7</sup>(#5) *Cadd*<sup>9</sup> *Dsus* *D*

A. Gtr. *G* *Ami*<sup>7</sup> *Bmi*<sup>7</sup>(#5) *Cadd*<sup>9</sup> *Dsus* *D*

A. Gtr. *G* *Ami*<sup>7</sup> *Bmi*<sup>7</sup>(#5) *Cadd*<sup>9</sup> *Dsus* *D*

A. Gtr. *G* *Ami*<sup>7</sup> *Bmi*<sup>7</sup>(#5) *Cadd*<sup>9</sup> *Dsus* *D*

A. Bass *G* *Ami*<sup>7</sup> *Bmi*<sup>7</sup>(#5) *Cadd*<sup>9</sup> *Dsus* *D*

Dr. **E**

71 C<sup>#</sup>mi<sup>7</sup>(b5) G<sup>13</sup> F<sup>#7</sup> Bmi<sup>7</sup> B<sup>7</sup> Emi<sup>7</sup> F<sup>#7</sup>

Vln.

A. Gtr.

A. Gtr.

A. Gtr.

A. Bass

Dr.

The musical score for measures 71-76 is written for four instruments: Violin (Vln.), Acoustic Guitar (A. Gtr.), Acoustic Bass (A. Bass), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is common time. The guitar and bass parts feature complex chord voicings and melodic lines, while the violin part is mostly rests. The drums play a steady eighth-note pattern. Chord symbols are provided above each measure: C<sup>#</sup>mi<sup>7</sup>(b5), G<sup>13</sup>, F<sup>#7</sup>, Bmi<sup>7</sup>, B<sup>7</sup>, Emi<sup>7</sup>, and F<sup>#7</sup>.



77 Bmi<sup>7</sup> G<sup>#</sup>7(b5) C/G Fmi(ma7)/G C/G

Vln.

A. Gtr. Bmi<sup>7</sup> G<sup>#</sup>7(b5) *gliss.* C/G Fmi(ma7)/G C/G

A. Gtr. Bmi<sup>7</sup> G<sup>#</sup>7(b5) *gliss.* C/G Fmi(ma7)/G C/G

A. Gtr. Bmi<sup>7</sup> G<sup>#</sup>7(b5) C/G Fmi(ma7)/G C/G

A. Bass Bmi<sup>7</sup> C/G Fmi(ma7)/G C/G

Dr.

Detailed description: This musical score page contains five staves for measures 77 through 81. The top staff is for Violin (Vln.), which has whole rests in all measures. The second staff is for Acoustic Guitar (A. Gtr.) in treble clef, featuring a melodic line with a glissando effect between measures 78 and 79. The third staff is also for Acoustic Guitar (A. Gtr.) in treble clef, showing a more complex melodic line with a glissando. The fourth staff is for Acoustic Guitar (A. Gtr.) in treble clef, primarily playing chords. The fifth staff is for Acoustic Bass (A. Bass) in bass clef, providing a bass line. The bottom staff is for Drums (Dr.), showing a consistent rhythmic pattern. Chords are indicated above the staves: Bmi<sup>7</sup>, G<sup>#</sup>7(b5), C/G, and Fmi(ma7)/G. A glissando (gliss.) is marked on the A. Gtr. staves in measures 78 and 79.

82 Fmi<sup>(ma7)</sup>/G G Ami<sup>7</sup> Bmi<sup>7</sup>(<sup>#</sup>5) Cadd<sup>9</sup> Dsus D

Vln.

A. Gtr. Fmi<sup>(ma7)</sup>/G G Ami<sup>7</sup> Bmi<sup>7</sup>(<sup>#</sup>5) Cadd<sup>9</sup> Dsus D

A. Gtr. Fmi<sup>(ma7)</sup>/G G Ami<sup>7</sup> Bmi<sup>7</sup>(<sup>#</sup>5) Cadd<sup>9</sup> Dsus D

A. Gtr. Fmi<sup>(ma7)</sup>/G G Ami<sup>7</sup> Bmi<sup>7</sup>(<sup>#</sup>5) Cadd<sup>9</sup> Dsus D

A. Bass G Ami<sup>7</sup> Bmi<sup>7</sup>(<sup>#</sup>5) Cadd<sup>9</sup> Dsus D

Dr.

Detailed description of the musical score: The score is for measures 82 through 87. It features four staves: Violin (Vln.), Acoustic Guitar (A. Gtr.), Acoustic Bass (A. Bass), and Drums (Dr.). The key signature is one sharp (F#). The chord progression is: Fmi(ma7)/G, G, Ami7, Bmi7(#5), Cadd9, Dsus, D. The Violin part has whole rests. The Acoustic Guitar (top) part has a melodic line with slurs and ties. The Acoustic Guitar (bottom) part has a bass line with slurs and ties. The Acoustic Bass part has a bass line with slurs and ties. The Drums part has a steady eighth-note pattern.

8/

Vln.  $C\sharp mi7(b5)$   $G13$   $F\sharp7$   $Bmi7$

A. Gtr.  $C\sharp mi7(b5)$   $G13$   $F\sharp7$   $Bmi7$

A. Gtr.  $C\sharp mi7(b5)$   $G13$   $F\sharp7$   $Bmi7$

A. Gtr.  $C\sharp mi7(b5)$   $G13$   $F\sharp7$   $Bmi7$

A. Bass  $C\sharp mi7(b5)$   $G13$   $F\sharp7$   $Bmi7$

Dr.

Chords:  $C\sharp mi7(b5)$ ,  $G13$ ,  $F\sharp7$ ,  $Bmi7$



90 B<sup>7</sup> E<sup>mi</sup><sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup>

Vln.

A. Gtr. B<sup>7</sup> E<sup>mi</sup><sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup>

A. Gtr. B<sup>7</sup> E<sup>mi</sup><sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup>

A. Gtr. B<sup>7</sup> E<sup>mi</sup><sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup>

A. Bass B<sup>7</sup> E<sup>mi</sup><sup>7</sup> F<sup>#</sup><sup>7</sup> B<sup>mi</sup><sup>7</sup>

Dr.

Detailed description of the musical score: The score is for measures 90-93. The key signature is one sharp (F#). The chord progression is B7, Emi7, F#7, Bmi7. The Violin (Vln.) part has whole rests in all four measures. The Acoustic Guitar (A. Gtr.) part has a melodic line in the top staff and a fretboard diagram in the bottom staff. The Acoustic Bass (A. Bass) part has a melodic line. The Drum (Dr.) part has a steady eighth-note pattern.



94 G#7(b5) C/G Fmi(ma7) C/G Fmi(ma7) D9/F# G poco rall. 21

Vln.

G#7(b5) C/G Fmi(ma7) C/G Fmi(ma7) D9/F# G

A. Gtr.

G#7(b5) C/G Fmi(ma7) C/G Fmi(ma7) D9/F# G

A. Gtr.

G#7(b5) C/G Fmi(ma7) C/G Fmi(ma7) D9/F# G

A. Gtr.

G#7(b5) C/G Fmi(ma7)/G C/G Fmi(ma7)

A. Bass

poco rall.

Dr.

**Concert score:**  
**Riff-Raff**

A composition for a quintet of acoustic  
guitars.

Composed and arranged by Rod Sinclair

# Riff-Raff

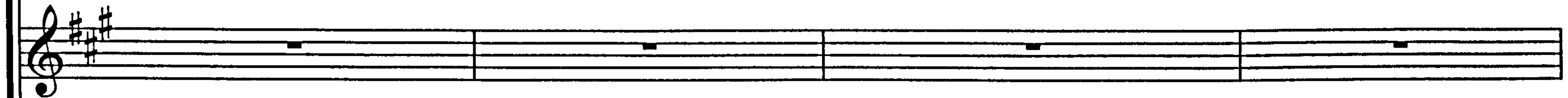
Rod Sinclair

Swing quavers ♩=88

Guitar1-  
12 string



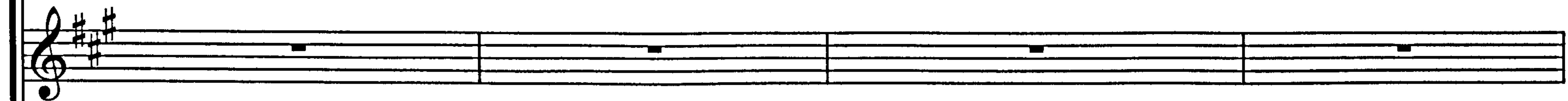
Guit.2-  
dropped  
'd'



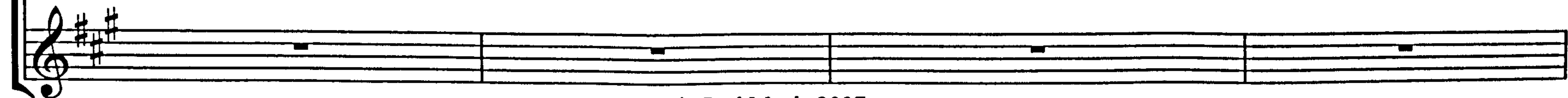
Guit.3



Guit.4  
Dobro



Guit.5  
Dobro



## Riff-Raff

5

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is E major, indicated by three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Guit.1 begins with a measure rest marked with a '5', followed by a descending eighth-note line. Guit.2 plays a series of chords. Guit.3, 4, and 5 play more complex eighth-note and sixteenth-note patterns.



Riff-Raff

9  $\text{♩} = 136$

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is E major (three sharps: F#, C#, G#). The tempo is marked as 136 beats per minute (♩ = 136). The score begins at measure 9. Guit.1 plays a sustained note with a tremolo bar. Guit.2 and Guit.3 play a melodic line. Guit.4 and Guit.5 play a sustained note with a tremolo bar.

13

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is three sharps (F#, C#, G#). The score is divided into three measures. Guit.1 and Guit.4 play sustained notes. Guit.2 and Guit.3 play a complex, fast-paced riff. Guit.5 plays a sustained note.

16

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

Percussive slaps against guitar body indicated on beats 2 and 4

*p*

*gliss*

3

3

20

Guit.1

Guit.2

Guit. 3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is E major, indicated by three sharps (F#, C#, G#). The score is for measures 20 through 23. Guit.1 plays a melodic line in measures 20-23. Guit.2 is mostly silent, with a few notes in measure 23. Guit.3 has a melodic line starting in measure 23. Guit.4 plays a rhythmic line with chords and single notes. Guit.5 is mostly silent, with a few notes in measure 23.



Riff-Raff

24

Guit.1

Guit.2

Guit. 3

Guit.4

Guit.5

## Riff-Raff

28

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

Slide guitar solo

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is E major, indicated by three sharps (F#, C#, G#). The score begins at measure 28. Guit.1 plays a complex melodic line with many slurs and ties. Guit.2 is mostly silent, with some chords at the end. Guit.3 has a melodic line with triplets. Guit.4 has a rhythmic pattern of chords and single notes. Guit.5 is silent. The text "Slide guitar solo" is written above Guit.5 in the final measures.

Riff-Raff

32

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

Slide solo ends

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is E major, indicated by three sharps (F#, C#, G#). The score begins at measure 32. Guit.1 and Guit.2 play a complex, fast-paced riff consisting of eighth and sixteenth notes, with some triplets. Guit.3, Guit.4, and Guit.5 are mostly silent, with Guit.4 and Guit.5 having a few notes at the end. The text "Slide solo ends" is written above Guit.5.

36

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is D major, indicated by two sharps (F# and C#). The score covers measures 36 to 39. Guit.1 and Guit.4 are the most active, with Guit.1 playing a complex melodic line with many grace notes and slurs, and Guit.4 playing a rhythmic pattern of chords and single notes with grace notes. Guit.2, Guit.3, and Guit.5 are mostly silent, with Guit.3 having a 'Gtr. S.' (Guitar Solo) effect in measure 37. The score is written in a standard musical notation style with a treble clef and a key signature of two sharps.



40

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

Slide guitar solo

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is D major, indicated by two sharps (F# and C#). The score is for measures 40-44. Guit.1 has a melodic line with eighth and sixteenth notes. Guit.2 has a rhythmic pattern of eighth notes. Guit.3 has a melodic line with triplets. Guit.4 has a rhythmic pattern of eighth notes. Guit.5 is marked 'Slide guitar solo' and has a sustained note.

45

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is A major (three sharps: F#, C#, G#). The time signature is 4/4. Measure 45 is the first measure shown. Guit.1 and Guit.2 have complex melodic and harmonic parts. Guit.1 features a mix of eighth and sixteenth notes, often beamed together, with some rests. Guit.2 features a rhythmic pattern of eighth-note chords. Guit.3, Guit.4, and Guit.5 are mostly silent, indicated by whole rests. The score continues for three more measures (46, 47, 48), which are not fully transcribed in the image.

49

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

solo ends

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score begins at measure 49. Guit.1 and Guit.2 play a melodic line with eighth and quarter notes. Guit.3 plays a dense, fast tremolo pattern. Guit.4 and Guit.5 play a melodic line with eighth and quarter notes. The section ends with a 'solo ends' instruction.

53

Guit.1

Guit.2

Mute strings.....

Guit.3

Guitar plays chords freely

*mp*

Guit.4

Slide guitar improvises freely

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature has three sharps (F#, C#, G#). The time signature changes from 9/8 to 4/4 at measure 53. Guit.1 consists of whole rests throughout. Guit.2 plays eighth notes in the first four measures, then has a section of muted strings indicated by a dotted line and a 'v' symbol. Guit.3 plays chords, with a mezzo-piano (*mp*) dynamic marking. Guit.4 and Guit.5 are marked for slide guitar improvisation, with specific notes and bends indicated in the first four measures.



59

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The image shows a musical score for five guitars, labeled Guit.1 through Guit.5, arranged vertically. The score is for measure 59, as indicated by the number '59' at the top left. The key signature is three sharps (F#, C#, G#), and the time signature is 9/8. Each guitar part consists of a single eighth note on the first line of the staff in every measure of the 8-measure phrase. The notes are: Guit.1 (F#), Guit.2 (C#), Guit.3 (G#), Guit.4 (F#), and Guit.5 (C#). The phrase ends with a double bar line and a repeat sign.

70

Guit.1

Guit.2

*Mute strings*

Guit.3

Guit.4

Guit.5

The musical score is written for five guitars and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 70. Guit.1, Guit.4, and Guit.5 play a simple rhythmic pattern of quarter notes. Guit.2 and Guit.3 play a more complex pattern with eighth notes and chords. The strings are muted.

79

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is E major, indicated by three sharps (F#, C#, G#). The time signature is 4/4. The score begins at measure 79. Guit.1, Guit.4, and Guit.5 play a simple chordal accompaniment of quarter notes. Guit.2 and Guit.3 play a more complex melody with eighth notes and ties, featuring accents and slurs. The piece concludes with a double bar line at the end of the system.

88

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 88. Guit.1 and Guit.5 play a simple chordal pattern, mostly whole notes. Guit.2 and Guit.3 play a more complex, syncopated rhythm with triplets. Guit.4 plays a melodic line with triplets. The score ends at measure 92.



98

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is three sharps (F#, C#, G#). The score begins at measure 98. Guit.1 and Guit.2 are in 3/4 time, while Guit.3, Guit.4, and Guit.5 are in 4/4 time. Guit.1 plays a complex melodic line with many slurs and ties. Guit.2 plays a rhythmic pattern of eighth notes with accents. Guit.3 plays a series of chords and single notes. Guit.4 plays a rhythmic pattern of eighth notes with accents. Guit.5 plays a rhythmic pattern of eighth notes with accents. The score ends with three measures of whole rests for all guitars.

102

Guit.1

Guit.2

Guit. 3

Guit.4

Guit.5

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is D major, indicated by two sharps (F# and C#). The score is for measures 102 through 105. Guit.1 and Guit.3 have complex melodic lines with many slurs and ties. Guit.2 and Guit.5 are mostly silent, with a few notes. Guit.4 has a complex melodic line with many slurs and ties. The notation includes various musical symbols such as treble clefs, key signatures, notes, rests, slurs, and ties.

106

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

Slide guitar solo

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins at measure 106. Guit.1 has a complex melodic line with many slurs and ties. Guit.2 plays a rhythmic pattern of eighth notes. Guit.3 has a triplet of eighth notes followed by a quarter note, then rests. Guit.4 has a few notes followed by rests. Guit.5 is labeled 'Slide guitar solo' and has rests throughout. The score is divided into measures by vertical bar lines.

110

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is D major (two sharps). Measure 110 features Guit.1 with a melodic line of eighth and quarter notes, and Guit.2 with a rhythmic accompaniment of chords and single notes. Guit.3, Guit.4, and Guit.5 are in a sustained state, indicated by a single horizontal line in each staff. Measures 111 and 112 continue the patterns for Guit.1 and Guit.2, while the other three guitars remain sustained. Measure 113 shows a change in the sustained state for all five guitars, with each staff now containing a single horizontal line, suggesting a sustained note or a specific effect.



114

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

solo ends

The musical score is written for five guitars, labeled Guit.1 through Guit.5. The key signature is three sharps (F#, C#, G#). The score begins at measure 114. Guit.1 plays a melodic line with eighth and sixteenth notes, including ties. Guit.2 plays a complex chordal pattern with many accidentals. Guit.3 has a melodic line starting in the third measure. Guit.4 and Guit.5 have melodic lines with long ties, and Guit.5 is labeled 'solo ends'.

118

Guit.1

Guit.2

Guit. 3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is three sharps (F#, C#, G#). The score is for measures 118-121. Guit.1 has a long note in the first measure and rests in the others. Guit.2 and Guit.3 have complex melodic lines. Guit.4 and Guit.5 have sustained notes in the first measure and rests in the others.

122

Guit.1

Guit.2

Guit. 3

Guit.4

Guit.5

The musical score consists of five staves, each labeled 'Guit.1' through 'Guit.5'. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 122 is marked at the beginning. Guit.1 plays a descending line of eighth notes: F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3. Guit.2 plays a complex rhythmic pattern with many beamed eighth notes and rests. Guit.3 plays a short melodic phrase in the first measure, then rests. Guit.4 and Guit.5 play sustained chords in the second measure and then a descending line of half notes in the third measure.

127

Guit.1

Guit.2

Guit.3

Guit.4

Guit.5

The musical score is for five guitars, labeled Guit.1 through Guit.5. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4. The score begins at measure 127, indicated by a bracket and the number 127 above the first staff. Guit.1 and Guit.2 play a series of triplets of eighth notes. Guit.3 plays a more complex triplet pattern. Guit.4 and Guit.5 play sustained notes. The score ends with a double bar line.



**Concert score:**  
**Blue Day**

A composition for two guitars and rhythm  
section.

Composed and arranged by Rod Sinclair

♩=92

# Blue Day

Rod Sinclair

**A**

Rubato

Guitar 1

Musical notation for Guitar 1, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a melody line with eighth and quarter notes. Pedal points are indicated by 'Ped.' markings below the staff.

Guitar

Musical notation for Guitar, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a staff with whole rests.

Organ

Musical notation for Organ, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a staff with whole rests.

Bass guitar

Musical notation for Bass guitar, featuring a bass clef, key signature of three sharps (F#, C#, G#), and a staff with whole rests.

♩=92

**A**

Drums

Musical notation for Drums, featuring a drum clef and a staff with whole rests.

5

Guit. 1

Ped.

Guit. 2

Org.

Bass

Dr.

The musical score is for a 5-measure piece. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score is arranged in five staves: Guit. 1, Guit. 2, Org., Bass, and Dr. (Drums). Guit. 1 has a melodic line starting on the 5th measure, with a pedal point (Ped.) indicated. The other instruments (Guit. 2, Org., Bass, and Dr.) have sustained notes (indicated by a dash) in the first four measures.

**A tempo**

9

Guit. 1

Guit. 2

Org.

Bass

Dr.

**A tempo**

The musical score is written for five instruments: Guit. 1, Guit. 2, Org., Bass, and Dr. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo is marked 'A tempo' at the top and bottom of the score. The score begins with a measure number '9' above the first staff. Guit. 1 plays a melodic line with slurs. Guit. 2 plays a chordal accompaniment with chords labeled A7, G#7, C#7(#9), G13, and A7. Org., Bass, and Dr. have simple rhythmic patterns represented by horizontal lines.



14

Guit. 1

Guit. 2

Org.

Bass

Dr.

Chords: C#mi9, F#13, A7, G#7, C7+5

Detailed description of the musical score: The score is for a 5-piece band. The key signature is E major (three sharps). The time signature is not explicitly shown but appears to be 4/4. The score covers measures 14 through 18. Guit. 1 (top staff) starts with a melodic line in measure 14, including a triplet of eighth notes. Guit. 2 (second staff) provides a rhythmic accompaniment with chords and single notes. Org. (third staff) has rests in all measures. Bass (fourth staff) has a walking bass line. Dr. (bottom staff) has rests in all measures. Chords are indicated above the staves: C#mi9 (measures 14-15), F#13 (measures 15-16), A7 (measures 16-17), G#7 (measures 17-18), and C7+5 (measures 18-19).

19

Guit. 1

Guit. 2

Org.

Bass

Dr.

**B**

**B**

*mf*

24.7.06

Chord progression: Fmi<sup>9</sup>, B<sup>b</sup>7, Cmin<sup>11</sup>, G#ma<sup>13</sup>, Ema<sup>6/9</sup>, A<sup>7</sup>, Cmin<sup>11</sup>, G#ma<sup>13</sup>, C#mi<sup>11</sup>.

24

Guit. 1

Guit. 2

Org.

Bass

Dr.

Slide plays melody

Chords: A<sup>ma</sup>13, G<sup>#</sup>7, C<sup>#</sup>7(<sup>#</sup>9), G<sup>13</sup>, A<sup>7</sup>, C<sup>#</sup>mi11, G<sup>#</sup>7+, C

28

Guit. 1

Guit. 2

Org.

Bass

Dr.

Chords: G#7+, G#7, C#mi11, F#7, A7

24.7.06

Detailed description of the musical score: The score is for a five-piece band. The key signature is E major (three sharps). The time signature is 4/4. The piece starts at measure 28.   
 - **Guit. 1:** Plays a melodic line with eighth and sixteenth notes. A 'Ped.' (pedal) marking is present under the first few measures.   
 - **Guit. 2:** Plays a similar melodic line, often in harmony with Guit. 1.   
 - **Org. (Organ):** Provides harmonic support with sustained chords and some moving lines.   
 - **Bass:** Plays a steady eighth-note line, often in harmony with the organ.   
 - **Dr. (Drums):** Features a complex, syncopated rhythm with many accents and slurs.   
 - **Chords:** G#7+ is marked at measures 28 and 30. G#7 is marked at measures 29 and 31. C#mi11 is marked at measures 30 and 32. F#7 is marked at measures 31 and 33. A7 is marked at measures 32 and 34.   
 - **Page Number:** 7 is in the top right corner.   
 - **Date:** 24.7.06 is in the bottom right corner.



32

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

The musical score is written for five instruments: Guit. 1, Guit. 2, Org., Bass, and Dr. The key signature is E major (three sharps). The score covers measures 32 through 37. Guit. 1 and Guit. 2 both have a treble clef. Org. has a treble clef and a brace on the left. Bass has a bass clef. Dr. has a drum staff with a double bar line at the beginning. The tempo/time signature is 24.7.06. Chord symbols are placed above the corresponding staves: G#7+5, G#7, C#7(#9), G13, A7, and G#7 (with a 3-measure rest symbol) for measures 32-37. The drum part features a consistent pattern of eighth notes with accents.

37

Guit. 1

Guit. 2

Org.

Bass

Dr.

Chords: C#mi<sup>9</sup>, F#13, F#13, A<sup>7</sup>, G#7, C13, Fmi<sup>9</sup>, B<sup>b</sup>7

24.7.06

Detailed description of the musical score: The score is written for five instruments: Guit. 1, Guit. 2, Org., Bass, and Dr. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score consists of 8 measures. Chords are indicated above the staves: Measure 1: C#mi<sup>9</sup>; Measure 2: F#13, F#13; Measure 3: A<sup>7</sup>; Measure 4: G#7, C13; Measure 5: Fmi<sup>9</sup>; Measure 6: Fmi<sup>9</sup>; Measure 7: Fmi<sup>9</sup>; Measure 8: B<sup>b</sup>7. The Dr. part features a complex rhythmic pattern with many eighth and sixteenth notes, some with accents. The Bass part has a steady eighth-note line. The Org. part plays sustained chords. The Guit. 1 and Guit. 2 parts have various melodic and harmonic lines, including some double stops and bends.

42

**Guit. 1**

**Guit. 2**

**Org.**

**Bass**

**Dr.**

**D**

**D**

*mf*

24.7.06

Chord progression (measures 42-47):

- Measure 42: B<sup>b</sup>7
- Measure 43: C<sup>min</sup>11, G<sup>#</sup>ma13, Ema6/9, A<sup>7</sup>, C<sup>min</sup>11, G<sup>#</sup>ma13, C<sup>#</sup>mi11, A<sup>ma</sup>13, G<sup>#</sup>7
- Measure 44: B<sup>b</sup>7, C<sup>min</sup>11, G<sup>#</sup>ma13, Ema6/9, A<sup>7</sup>, C<sup>min</sup>11, G<sup>#</sup>ma13, C<sup>#</sup>mi11, A<sup>ma</sup>13, G<sup>#</sup>7
- Measure 45: C<sup>min</sup>11, G<sup>#</sup>ma13, Ema6/9, A<sup>7</sup>, C<sup>min</sup>11, G<sup>#</sup>ma13, C<sup>#</sup>mi11, A<sup>ma</sup>13, G<sup>#</sup>7
- Measure 46: C<sup>min</sup>11, G<sup>#</sup>ma13, Ema6/9, A<sup>7</sup>, C<sup>min</sup>11, G<sup>#</sup>ma13, C<sup>#</sup>mi11, A<sup>ma</sup>13, G<sup>#</sup>7
- Measure 47: C<sup>min</sup>11, G<sup>#</sup>ma13, Ema6/9, A<sup>7</sup>, C<sup>min</sup>11, G<sup>#</sup>ma13, C<sup>#</sup>mi11, A<sup>ma</sup>13, G<sup>#</sup>7

**E** Guitar Solo

47

Guit. 1

Guit. 2

Org.

Bass

Dr.

**E**

Chords: C#7(#9), G13, G#mi7(+5), A7, G#7(+5), A#mi(11)

Drum notation includes accents (^) and cross marks (x).



51

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

The musical score is for measures 51 through 55. It features five staves: Guit. 1, Guit. 2, Org., Bass, and Dr. The key signature is E major (three sharps). The guitar staves (Guit. 1 and Guit. 2) show chord diagrams for the following chords: C#7#9, F#13, G#mi7(+5), A7, and G#7. The organ staff (Org.) provides a harmonic accompaniment with sustained chords and some melodic movement. The bass staff (Bass) has a walking bass line. The drum staff (Dr.) features a syncopated pattern with accents.

Measure	Guit. 1	Guit. 2	Org.	Bass	Dr.
51	C#7#9	C#7#9	C#7#9	C#7#9	Syncopated pattern
52	F#13	F#13	F#13	F#7	Syncopated pattern
53	G#mi7(+5)	G#mi7(+5)	G#mi7(+5)	G#mi7(+5)	Syncopated pattern
54	A7	A7	A7	A7	Syncopated pattern
55	G#7	G#7	G#7	G#7+	Syncopated pattern

55

Guit. 1

Guit. 2

Org.

Bass

Dr.

$C\sharp mi^7$   $G^{13}$   $G\sharp mi^7(+5)$   $A^9$   $G\sharp^7$

$C\sharp mi^7$   $G^{13}$   $G\sharp mi^7(+5)$   $A^9$   $G\sharp^7$

$C\sharp mi^7$   $G^{13}$   $G\sharp mi^7(+5)$   $A^9$   $G\sharp^7$

$C\sharp mi^7$   $G^{13}$   $G\sharp mi^7(+5)$   $A^7$   $G\sharp^7$

$\rho$

24.7.06

59

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

$C\sharp mi^9$   $F\sharp 13$   $G\sharp mi^7(+5)$   $A^7$   $A^7$   $G\sharp 7$   $C\sharp 7(\sharp 9)$   $G^{13}$

$C\sharp mi^9$   $F\sharp 13$   $G\sharp mi^7(+5)$   $A^7$   $A^7$   $G\sharp 7$   $C\sharp 7(\sharp 9)$

$C\sharp mi^9$   $F\sharp 13$   $G\sharp mi^7(+5)$   $A^7$   $G\sharp 7$   $C\sharp 7(\sharp 9)$

$C\sharp mi^9$   $F\sharp 13$   $G\sharp mi^7(+5)$   $A^7$   $G\sharp 7$   $C\sharp 7(\sharp 9)$

Pizzicato

$p$

64

Guit. 1

Guit. 2

Org.

Bass

Dr.

Chord notations:  $G^{\#}mi^{7(+5)}$ ,  $A^7$ ,  $G^{\#}7(+5)$ ,  $A^{\#}mi^{11}$ ,  $C^{\#}7^{\#}9$ ,  $F^{\#}13$ ,  $G^{\#}mi^{7(+5)}$ ,  $G^{13}$ ,  $G^{\#}mi^{7(+5)}$ ,  $A^7$ ,  $G^{\#}7_{+5}$ ,  $A^{\#}mi^{11}$ ,  $C^{\#}7^{\#}9$ ,  $F^{\#}13$ ,  $G^{\#}mi^{7(+5)}$ .

24706



69

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

The musical score is for measures 69 through 74. The key signature is E major (three sharps). The instruments are Guit. 1, Guit. 2, Org., Bass, and Dr. The chord progression across all parts is: A7, G#7, C#mi11, G13, G#mi7(+5), A9. Guit. 1 has a whole note chord in each measure. Guit. 2 has a rhythmic pattern of eighth and sixteenth notes. The Organ part features sustained chords with a *p* (piano) dynamic marking at measure 70. The Bass part has a rhythmic pattern of eighth and sixteenth notes. The Drums play a consistent pattern of eighth and sixteenth notes with accents.

74

Guit. 1

Guit. 2

Org.

Bass

Dr.

Chords: G#7, C#mi9, F#13, G#mi7(+5), A7

The musical score is for a five-piece band. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into five staves, each for a different instrument. The first staff is for Guit. 1, the second for Guit. 2, the third for Org., the fourth for Bass, and the fifth for Dr. The music is in G major. The chords are G#7, C#mi9, F#13, G#mi7(+5), and A7. The Guit. 1 part consists of whole notes for each chord. The Guit. 2 part consists of eighth-note patterns. The Org. part consists of block chords. The Bass part consists of a walking line. The Dr. part consists of a syncopated pattern with accents.

78

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

G#7 C+7 C7 Fmi9 Bb13

G#7 C+7 C7 Fmi9 Bb13

G#7 C+7 C7 Fm9 Bb13

G#7 C+7 C7 Fmi9 Bb13

The musical score is written for five instruments: Guit. 1, Guit. 2, Org., Bass, and Dr. The key signature is three sharps (F#, C#, G#). The score begins at measure 78. The chords indicated above the staves are G#7, C+7, C7, Fmi9, and Bb13. The Guit. 1 part is mostly silent, with some notes in the final measure. The Guit. 2 part features a melodic line with eighth and sixteenth notes. The Org. part provides harmonic support with chords and some melodic fragments. The Bass part has a steady eighth-note line. The Dr. part features a complex pattern with eighth and sixteenth notes, including accents and a double bar line in the middle.

81

**F** Cmin11 C#mi11 Ami9/D A6/9 G#7 **G**

Guit. 1

Guit. 2

Org. Cmin11 C#mi11 Ami9/D A6/9 G#7 C#7(#9)

Bass Ami9/D A6/9 G#7 C#7(#9)

**F** **G**

Dr.

*mf*

24.7.06



86

Guit. 1

Guit. 2

Org.

Bass

Dr.

Chord progression: G<sup>13</sup>, A<sup>7</sup>, G<sup>#7(+5)</sup>, G<sup>#7</sup>, C<sup>#mi7</sup>, F<sup>#7</sup>

91

Guit. 1

Guit. 2

Org.

Bass

Dr.

A<sup>9</sup> G<sup>#</sup>7 G<sup>#</sup>7 C<sup>#</sup>7(<sup>#</sup>9) G<sup>13</sup>

A<sup>9</sup> G<sup>#</sup>7 G<sup>#</sup>7 C<sup>#</sup>7(<sup>#</sup>9) G<sup>13</sup> G<sup>13</sup>

A<sup>9</sup> G<sup>#</sup>7 G<sup>#</sup>7 C<sup>#</sup>7(<sup>#</sup>9) G<sup>13</sup>

A<sup>7</sup> G<sup>#</sup>7 G<sup>#</sup>7 C<sup>#</sup>7(<sup>#</sup>9) G<sup>13</sup>

24.7.06

95

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

The musical score is for measures 95 through 100. The key signature is E major (three sharps). The instruments are Guit. 1, Guit. 2, Org., Bass, and Dr. The chords for each measure are: Measure 95: A7, G#7, C#mi9, F#13, A7; Measure 96: A7, G#7, C#mi9, F#13, A7; Measure 97: G#7, C#mi9, F#13, A7; Measure 98: A7; Measure 99: A7, G#7, C#mi9, F#13, A7; Measure 100: A7. The guitar parts feature melodic lines and chords. The organ part provides harmonic support with sustained chords. The bass line is a walking bass. The drum part features a consistent pattern of eighth and sixteenth notes.

100

Guit. 1

Guit. 2

Org.

Bass

Dr.

G#7 C7(+5) Fmi9 Bb7 Cmin11 Cmin11 Cmin11 Cmin11

G#7 C7(+5) Fmi9 Bb7 Cmin11 Cmin11 Ema6/9

G#7 C13 Fmi9 Bb7 Bb7 Cmin11 Ema6/9

H

H

p

24.7.06



105

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

*mf*

Chords: Cmin<sup>11</sup>, Cmin<sup>11</sup>, Cmin<sup>11</sup>, C<sup>#</sup>7(9), G<sup>13</sup>, G<sup>#</sup>mi<sup>7</sup>(+5), A<sup>ma</sup>13, G<sup>#</sup>7, C<sup>#</sup>7(9), G<sup>13</sup>, G<sup>#</sup>mi<sup>7</sup>(+5), A<sup>7</sup>.

Annotations: Pizzicato bass?

109

Guit. 1

Guit. 2

Org.

Bass

Dr.

A<sup>7</sup> G<sup>#</sup>7 G<sup>#</sup>7(+5) G<sup>#</sup>7 C<sup>#</sup>mi11 F<sup>#</sup>7 F<sup>#</sup>7/G<sup>#</sup> A<sup>7</sup>

A<sup>7</sup> G<sup>#</sup>7 G<sup>#</sup>7(+5) G<sup>#</sup>7 C<sup>#</sup>mi11 F<sup>#</sup>7 F<sup>#</sup>7/G<sup>#</sup>

G<sup>#</sup>7 G<sup>#</sup>7(+5) G<sup>#</sup>7 C<sup>#</sup>mi11 F<sup>#</sup>7 F<sup>#</sup>7/G<sup>#</sup>

A<sup>7</sup> G<sup>#</sup>7 G<sup>#</sup>7(+5) G<sup>#</sup>7 C<sup>#</sup>mi11 F<sup>#</sup>7 F<sup>#</sup>7/G<sup>#</sup> A<sup>7</sup>

24.7.06

113

Guit. 1

Guit. 2

Org.

Bass

Dr.

24.7.06

More loose and open

Chord progression: A7, G#7, C#mi11, G13, G#mi7(+5), A7, G#7

Detailed description of the musical score: The score is written for five instruments: Guit. 1, Guit. 2, Org., Bass, and Dr. The key signature is E major (three sharps). The time signature is not explicitly shown but appears to be 4/4. Measure 113 starts with a treble clef and a key signature of three sharps. Guit. 1 and 2 play a melodic line starting with a G#7 chord. The Organ plays a sustained chord progression: A7, G#7, C#mi11, G13, G#mi7(+5), A7, G#7. The Bass plays a walking line. The Drums play a complex pattern with accents and slurs. A box labeled 'More loose and open' is placed over measures 114-118.

118

Guit. 1

Guit. 2

Org.

Bass

Dr.

C#7(#9) F#7 F#7/G# A7 G#7 R&R till fade

C#7(#9) F#7 F#7/G# A7 R&R till fade

C#7(#9) F#7 F#7/G# A7 G#7 R&R till fade

Big Red Music 24.7.06